MY DESIRE AND AMBITION BY YVONNE ARNAUD
See Page 11.

THE ERA

ESTABLISHED 1837.

WIRES: "The Era," London. 'Phone: 4546 and 4547 Regent.

Publishing Offices: 35, Wellington Street, Strand, London, W.C.

VOL. 84. No. 4,326. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, AUGUST 17, 1921. PRICE FOURPENCE.

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"LIZZIE."
SEPT. 5.
Also Sept. 26 (follow Aberdeen).
BERT ABBOTT,
Palace, Lincoln.
Next, T.R., North Shields.

WANTED, Theatres for BEN GREET and the Ben Greet Players, in a round of Old English Comedies.
Address, Post Office, Broadway, Worcestershire. This week.

WANTED, Theatre, August 29, for "THE ROTTERS," to follow Cardiff and precede Liverpool.
No objection to journey.
Reply, ARTHUR GIBBONS, Lowfield Heath, Crawley.
Wires, "Gibbons, Crawley." 'Phone, 92, Crawley.

"AT THE HOUR OF MIDNIGHT."
"AT THE HOUR OF MIDNIGHT,"
By Mrs. Kimberley.
The drama you eventually book. Why not now?
Weird, Novel, Sensational.
WANTED,
Wire for Sept. 5.
J. C. CARLYLE, King's Theatre, Longsight, Manchester.

WANTED, recognised No. 1 Theatres or Music Hall, for entire London production of latest Musical Comedy Success.
Also for American Star and her London Company and Production in recent West-End play success. A few Oct. and Nov. dates.
HORSFIELD, Offices, 21 and 22, 26, Charing Cross-road, W.C. 2. Telephone, Gerrard, 7167.

Aug. 29, First-class Theatre only. Aug. 29.
WANTED, to follow P. of W. Theatre, Grimsby, for
"IN THE NIGHT."
"IN THE NIGHT."
"IN THE NIGHT."
Cast includes Rex Gerard, Marie Dix, and Full London Company.
Entire Kingsway Production.
Aug. 29. Aug. 29. Aug. 29. Aug. 29.
Wire, LISLE, Theatre Royal, Bury St. Edmunds.

THE COURTNEY FENTON CO.
"JOYCE."
"JOYCE."
WANTED, Aug. 29, Sept. 12, 19, and on.
Aug. 22, 29, Sept. 5, and on.
H. EGLINGTON, T.R., King's Lynn.
Next, Alex. T., Pontefract.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, fine Mezzo Soprano Vocalist for established Musical Act. Audition required. State lowest salary, references, &c., immediately. Box 420, "The Era."

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W.1. 'Phone, Regent 4329.

WANTED immediately, Clever Juveniles. Vocalists, Dancers, and Specialities; also clever Child Pianist; all live in; terms 10s., all found. Wire, Mrs. Lemaine, 83, Barden-road, Tonbridge.

WANTED, Ladies train as Dancers for productions. FRANK PERRY'S AGENCY, 49, High-st., New Oxford-st., W.C.

"THE MASON."
WANTED Known, Will Skinner, Wal Douglas, Lottie Moss, and others who were members of above Sketch Company, kindly communicate with ALEXANDRA, 95, Whitworth-rd., South Norwood, S.E. 25.

ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, by WALTER HOWARD, Comedian - Banjoist - Entertainer, C.P., Aug. 27. Victoria Pier, Cowes.

WANTED, by smart Chorus Lady, Dance Training with Troupe for Town engagement.
Box 476, "The Era."

MUSIC HALL ARTISTS WANTED
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

WANTED, Sensational Specialities, First-class Juvenile Troupes, Big Comedy Acts of every description, for Aug. 29 onward. Address, with lowest terms, MANAGER, Palace, Sunderland.

PLEASURELAND, RHYL.
WANTED, a Money-drawing Side Show, for 7 weeks' run, commencing Aug. 22; good sharing terms offered. Write and ask Carleno how he is doing with "Suzy." Also a couple of Spaces Vacant for Novelty Stalls. Address, S. SPENSER, General Manager.

MUSIC HALL ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, by Maisie Coyne, comedienne, Monday next; also Aug. 29, Sept. 5. Wire or write, 159, High-street, Margate.

WANTED, Aug. 22, Carelo, Versatile Comedy Juggler. 58, Egerton-street, New Brighton.

MUSIC HALL ARTISTS' WANTS.

MARESKI,
"The Crazy Fiddler."
WANTED, Monday, also 29th. Wire offers, Palace, Summerhill, Birmingham.

WANTED, Monday next, also vacant Sept. 19, Oct. 3, Nov. 21, by THE MORANDINIS,
Wonderful acrobats, equilibrist.
Wire, 2, Apsley-place, Glasgow.

WANTED Known, The ORIGINAL JENKINS FAMILY, Acrobats, Clowns, Riders, Wire; 3 gents, 2 ladies; home after extensive tour in the Far East. J. JENKINS, 19, Prices-lane, York. Agent required.

CIRCUS ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Artists in all lines; also Band for Harry Fossett's Circus. Wednesday, 17th. Sheringham, Norfolk.

WANTED, Few Useful Ground Acts. Tenting. Join at once, wire or write. Wed., Blackrock; Thurs., Castle Bellingham; Friday, Dunleer; Sat., Laytown. DUFFY, Circus, County Louth, Ireland.

CIRCUS ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, NEDDY YOKES, Anglo-French Musical and Talking Clown, free. Fore-street, Kilmarnock.

SHOWMEN'S ADVERTISEMENTS.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

To Amusement Caterers, Pleasure Garden Proprietors, &c.
WANTED to Sell,
Switchback Railway,
known as "Les Montagnes Russes."
Many years running successfully Winter Gardens, Blackpool. Space wanted for alterations. Track, Carriages, and Electric Motor complete.
Address, JNO. R. HUDDLESTONE, Winter Gardens, Blackpool.

MUSICIANS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, first-class Violinist Repet., Liverpool district, to start Aug. 22, to take lead if required; hours 7 till 10.30; terms £4 10s. weekly. Apply, with references, to DELMONTE'S, 22, Lord-street, Liverpool.

WANTED, at once, First-class Repetiteur Violinist, 5 hours daily (no Sundays); only good musicians need apply. A.M.U. terms. Apply to MUS. DIRECTOR, Hippodrome, Stoke-on-Trent.

WANTED, First-class Rep., small Cinema, N. Apply, between 2-4 Wednesday. 18, Hogarth-rd., Earl's Court, S.W. 5.

HIPPODROME, WISBECH, CAMBS.
WANTED, good Leader and First Violin; must be first-class musician and used to pictures and varieties; evenings only, 5.45 to 10.30; only those need apply who want a permanency. Apply to H. BANCROFT, as above.

WANTED at once, Leader or Sub-Leader, Bass, and Cornet (solo), for cinema. Call for audition, between 11-12.30, Wed. and Thur., 131, Bedford-hill, Balham, S.W.

WANTED, Sound, Reliable Leader, for Varieties and Musical Comedy.
Address, HENRY HARE,
Hippodrome,
Dunfermline.

PAISLEY THEATRE.
WANTED, to open August 22, First-class Violinist-Leader, also Drummer with Tymps. and effects; must be used to twice-nightly variety; A.M.U. terms. Apply, E. & H. BOSTOCK, 69, Dalhousie-st., Glasgow.

WANTED, Violinist-Leader for Trio, pictures only; evenings, 6-10.30. Full particulars, Empire, Staines.

WANTED, Violinist-Leader and Pianist to Deputise on Sundays, Cinema, N. Write, VIOLINIST, 18, Hogarth-road, Earl's Court.

WANTED, FOR HIGH-CLASS RESTAURANT, BELFAST, open Sept. 12 FIRST-CLASS LEADER AND SOLOIST. FIRST-CLASS 'CELLIST (SOLOIST); both must be thoroughly conversant in café work; duties, 12.30 to 2.30, and 4 to 7 p.m.; 12 months' contract to suitable artists. Apply (stating terms), to HERBERT MORTIMER, Musical Director, 278, Skegoneil-avenue, Belfast.

WANTED, first-class 1st Violin; must be excellent artist; audition Tuesday, Wednesday, and Friday. Apply, MR. HUTCHESON, Coronation Theatre, Manor Park, E.

WANTED, Violinist (lady), from Sept. 15, to complete trio, West-End café; 7 days; hours 4 to 6 and 6.30 to 8.30; meal provided; salary £3 10s. Apply, Box 464, "The Era."

WANTED, Violinist and 'Cellist (men) to complete quartette with piano and organ-conductor in select Cinema, start Aug. 29; must be musicians used to highest class work. Five hours daily, no Sundays. Full particulars to MANAGER, Vaudeville Picture Theatre, Bath.

WANTED, Experienced Cinema Violinist, for small cinema. Write, stating salary, &c., 8, Turnham Green-terrace, Chiswick.

WANTED, Violinist. 2 weeks, small Cinema, S.E. Coast, Aug. 29 (6.30-10.30; no Sunday). Lowest terms, Box 473, "The Era."

WANTED, Musicians, at First-class Variety Theatres.
Birmingham Empire, Second Violin.
Hull Palace, Flautist.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, immediately, good Cornet, tour Revue. Wire terms and references, SHARP, 34, Seymour-st., Liverpool.

MUSICIANS WANTED.

WANTED, good Cornet, evenings only terms, £3 15s. Apply, with references, when vacant, to HAMILTON, Kinnaird Picture House, Dundee, N.B.

WANTED, Clarinet,
to open Aug. 22,
and 'Cello,
to open Aug. 29,
at Crown Theatre, Eccles.
Wages £3 18s. per week.
Apply,
W. H. BROADHEAD & SON,
Hulme Hippodrome,
Manchester.

WANTED, First-class Lady 'Cellist, Flautist, and Cornet for Ladies' Orchestra; experience in pictures. Send references, experience, age and photo., open Monday next, The EMPIRE, RUGBY.

WANTED, 'Cellist; must be thoroughly experienced picture work; hours daily, 2.30 to 4.30, 5.45 to 7.45, 8.15 to 10. Sundays, 5.15 to 7, 7.30 to 9.15. Others may write in: First-class Leader, under M.D., Repet., and Bass; permanent if suitable, and comfortable position. State whether union or non-union, with terms to MANAGER, Palace Aldershot.

WANTED, first-class 'Cellist, Cinema refs. CONDUCTOR. 1, Rudgrave-place, Egremont, Liverpool.

WANTED, immediately, 'Cellist (gent), A.M.U.; first-class picture house salary, with matinées, £5 18s. 6d.; applicants must be experienced and thoroughly competent. Apply, with copies of references, to MUSICAL DIRECTOR, Stockton-road, West Hartlepool.

WANTED, 'Cellist for West Country Sept.; no objection inexp. if good. Lowest terms to Box 472, "The Era."

WANTED, a very good 'Cellist for London Hotel; must be well acquainted with Tavan and Alder; salary 5 guineas a week. Apply, Box 470, "The Era."

WANTED, 'Cellist, for Tunbridge Wells; 6 evenings, 2 matinées; or soon as possible. Letters only, with low terms, to ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, for first-class Variety House in Scotland, 'Cellist, also Drummer. Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 481, "The Era."

WANTED, good Musical Organist, experienced cinema. Apply, CINEMA ROYAL, 160, High-road, Chiswick.

WANTED, really High-class Orchestral Pipe-Organist,
N. London Cinema.
Experience, terms, &c., to Box 484, "The Era."

WANTED, experienced Relief Pianist, must be used to pictures. Apply with terms, to W. A. ABBEY, Mus. D., Premier Electric Theatre, Ilford, E.

WANTED, first-class Orchestral Pianiste for Cinema (West End); must be thoroughly capable and highly experienced. Apply, by letter only, stating salary and references, to MUS. DIR., Delamere-terrace, Paddington, W. 2.

WANTED, Lady, able to play Piano and Violin, but must have a good soprano voice; audition Tuesday, Wednesday, and Friday. Apply, MR. HUTCHESON, Coronation Theatre, Manor Park, E.

WANTED, Pianist and Violinist, complete Trio in high-class Cinema for Theatre Royal, Chorley, Lancashire. Applications in writing with testimonials to The SECRETARY, 12, Cleveland-street, Chorley.

BROADWAY KINEMA, PETERBOROUGH.
WANTED, good Orchestral Pianist. Apply, WYLIE PRICE, M.D.

WANTED, capable Pianist and Sight Reader, to communicate with Violinist for weekly practices with view to future engagements. Box 478, "The Era."

WANTED, Brilliant Pianist, Violin 'Cello, for Cinema, opening Monday next. Terms, MANAGER, Odeon Picture House, Finchley-road, London.

WANTED, to open Aug. 22, first-class Orchestral Pianist, for trio; must be excellent sight reader, well versed in Mouton, Alder, Tavan, &c.; no incompetents need apply; state salary required. 5 hours daily, no Sunday work. Send references, MANAGER, Royal Cinema Lux, Ashford, Kent.

WANTED, first-class Orchestral Pianist to Deputise Sunday evening. Apply, M. D., Blue Halls, Hammersmith.

WANTED, good experienced Pianist. Apply, 3 p.m., Tottenham Pavilion, 678, High-rd., Tottenham, N. 17.

WANTED, experienced male Pianist, Accompanist for well-known Variety Act. Apply, personally, Thursday, 12 noon, Islington Empire, Stage Door.

WANTED, Theatre Royal, Chorley, Orchestral Pianist; also Violin-Leader, thoroughly experienced in trio work; high-class pictures; permanency to suitable men only; A.M.U. terms. Reference, to The SECRETARY, 12, Cleveland-street, Chorley.

WANTED, Harpist, one able to play Piano (Dance Music) preferred, comfortable job; open immediately. State age. Wire, FINCH, Pier, Bangor, North Wales.

WANTED, smart young Jazz Drummer, to join quartette for dance work; evening audition this week. Write, or 'phone, BRICE, 145, High Holborn. 'Phone, Museum 5187.

THE PORTSMOUTH THEATRES, LTD.
WANTED, smart Drummer for Kinema Theatre, Southsea; must be thoroughly well up in Music Hall business, and member of Musicians' Union; commence at once; Tymps. supplied. Apply, CHAS. H. PETERS, Theatre Royal, Portsmouth.

Palace Theatre, Halifax.
WANTED, for first-class variety, Drums and Tymps., &c.; A.M.U. terms; open Aug. 29. Age and refs. to DAVIDSON, M.D.

BOURNEMOUTH MUNICIPAL ORCHESTRA.
WANTED, APPLICATIONS FOR THE POSITION OF SECOND DRUMMER, to commence on Oct. 2; duty 28 hours weekly, six days a week; permanent engagement. Apply, with terms and references, to MR. DAN GODFREY, Director of Music, Winter Gardens, Bournemouth.

WANTED, Brass Instrumentalists, Service touring band. W. HARRISON, Poste Restante, Woolwich.

WANTED, 2 Leader-Violinists, 2 Orchestral Pianists, 2 'Cellists, experienced Cinema; audition to-day, 11 a.m., 71, Oldhill-st., Clapton.

MUSICIANS WANTED.

WANTED, First-class Pianist for Tyneside Theatre, dramatic and musical comedy business, able to double with second violin, or viola. Lowest terms, refs., to BARRY, 146, Monday-street, Newcastle-on-Tyne.

THE TELFORD ORCHESTRAL SALON AND AGENCY.
1, Telford-avenue, Streatham, S.W.

WANTED, First-class Leader, Repetiteur, Double Bass. Orchestral Pianist; open immediately; audition today, Wednesday, 10 to 4. 'Phone: Streatham 394.

WANTED, Complete Orchestras of every description for high-class Cafés and Cinema Circuit. Full particulars and terms to JOHN W. RUSSELL, 28, Bodafon-st., Llandudno.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms, musicians, £11 10s. per month; Bandmasters, £13 10s. Uniform allowance, 25s. per month. Also Musicians for Hotel and first-class Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, for the Rivoli, Whitechapel, Violinist, Solo 'Cello, good Clarinet, Cornet, Trombone, tympanist, Pianist, and Solo Pipe Organist, to combine orchestra; first-class men only need apply (Musicians' Union), Thursday and Friday, between 10 and 12. MOULDER'S ORCHESTRA, 106, Shaftesbury-avenue, W.C. 'Phone, Gerrard 7283.

WANTED Known, Organists and Pianists (orchestral) trained for Cinema work, and helped to positions. Exceptional facilities for learning the business. Fine 3-manual organ by Norman and Beard. Pamphlet on the art of accompanying moving pictures, price 6s. For terms and pamphlet apply, Box 468 "The Era."

WANTED Known, If you play The VIOLIN, 'CELLO, PIANO, or any other Instrument, and are desirous of making a good and steady income, Join our well-known ORCHESTRAL INSTRUCTION CLASSES. We train you for Cinema Work, and find you a lucrative position when proficient at a good salary. Special tuition in all Tavan and Standard Works.

Apply, MANAGER, Orchestral Dept., Cinema Bureau, 18, Cecil-court, Charing Cross-road, W.C.

WANTED, Musicians before Accepting Engagements in Winchester, Salisbury, or Southampton, to communicate with the Southampton Secretary, Musicians' Union.

WESTBOURNE PARK STUDIOS. ORCHESTRAL AND CINEMA AGENCY. Woodfield-road (3 minutes from Westbourne Park Station. 'Phone, Hampstead 5902.

WANTED Known, MISS MAUD RISELEY, A.R.A.M., Musical Director, Grand Cinema, Paddington, holds her successful ORCHESTRAL CLASSES at above address, daily from 10 a.m. All instruments apply. Special coaching for VIOLINISTS wishing to become Leaders. Instruction given in fitting music to pictures. Tuition given in Standard Works and Tavan Arrangements. Music Lent for home study. Introductions given and appointments found. Call any morning after 10 a.m. for audition and advice gratis.

CINEMA ACTING AND DRAMATIC CLASSES CONDUCTED BY WILFRED E. BOYCOTT. Late of Barker's Studios, Ealing. 20 years' stage experience.

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All Instrumentalists are invited to register for Engagements in Cinemas, Restaurants, &c.

Auditions arranged for Managers requiring Complete Orchestras or Individual Artists.

Office hours, 10 a.m. to 5 p.m.

Stopping Places of 'Bus Services 31, 28, 46, 36, and 18, close to Studios.

Good Deputies now available.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), Cinema, Café, &c. Lowest terms, M. W., 13, Ellington-street, Barnsbury.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms. Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED KNOWN, FOR CINEMA, INCIDENTAL MUSIC, FOR ORCHESTRA, SCREEN CLASSICS, DRAMATIC NUMBERS, AGITATOS, &c., SEPARATE NUMBERS OR VOLUMES. DESCRIPTIVE CATALOGUE FREE. COLBORNE, 69, Harold-grove, Leeds.

WANTED, Songs and Dances for publication, on best terms. KINGSWAY MUSIC CO., 10, Denmark-street, W.C. 2.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED, Composers to submit their MSS. for publication to NEVIN PUB. CO., 44, Bedford-row, W.C.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality. 27, Edwards-street, Stockton-on-Tees.

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MUSICIANS' WANTS.

First Three Lines ..... 1s.
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Displayed Lines, each ..... 9d.

WANTED, Engt. Mus. Dir. (pianist), or Trio, Piano, Violin, 'Cello; ex. refs.; any bus. M. D., c/o Pryde, 2, Brandling-terrace, North Shields.

WANTED Known, Frank Bradsell, musical director, A.M.U., Bâton, Violin, Piano, Composer and Arranger; disengaged. Coms., 112, Woodhouse-lane, Leeds. Mus. Com., Revue, Variety. Tour or resident.

MUSICIANS' WANTS,

WANTED, ENGAGEMENT BY MUSICAL DIRECTOR-VIOLINIST AND PIANISTE, TOGETHER OR SEPARATE; CINEMA OR CAFE; UP-TO-DATE LIBRARY; DISTANCE NO OBJECT; EXPERT FITTING OF PICTURES; FOUR YEARS LAST ENGT.; FIRST-CLASS REFS. M. D., 18, CORONATION-AV., STOKE NEWINGTON, LONDON, N. 16. CAN OPEN AT ONCE. 'PHONE, DALSTON 1316.

WANTED Known, Violinist-Leader and Pianist or Organist as Musical Directors, seek Change; experienced in Cinema; own library of over 2,000; Tavans, &c. Can be at liberty Aug. 29. Abstainers, good workers. Terms to M.D., 44, Junction-rd., Brentwood, Essex.

WANTED, at once, Engt. by Pianist-Conductor, or as Solo Pianist; young and steady, thoroughly experienced; just concluding long engagement Empire, Rugby; highest refs. SOMERVILLE, 15, Dale-street, Rugby.

WANTED, Engagement as Violin-Conductor or Leader, by MR. COLIN BECKITT, Musical Director, County Theatre and Cinema, Truro; thoroughly experienced; excellent refs. Address, 18, St. Austell-street, Truro, Cornwall.

WANTED, Engt. by Pianist-Conductor, or as Pianist; thoroughly experienced; first-class references. PIANIST, 22, St. George's-st., Chorley, Lancs.

WANTED Known, experienced Violinist-Conductor and Pianiste, husband and wife; both young; open to accept high-class Cinema Engt.; first-class library and testimonials. C/o Box 477, "The Era."

WANTED, ENGAGEMENT BY BRILLIANT SOLO VIOLINIST-CONDUCTOR; FINE EXTENSIVE LIBRARY; GREAT CINEMA EXPERIENCE; DESIRES CHANGE; CINEMA OR HOTEL; IN OR OUT TOWN. APPLY, M. D., 158, HANLEY-RD., N. 4.

WANTED, Engagement by Violin-Conductor, Varieties and Pic.; permanency or deputising; brilliant and experienced. CONDUCTOR, 43, Fielding-road, Bedford Park, London, W. 4.

WANTED, by Eddie Griffiths, Revue or M.C.; liberty Monday next; smart young Conductor (piano or bâton); clever arranger, harm., trans., &c. HIPPO., Eastbourne—wire house, 35, Dennis-road.

WANTED, engagement by Violinist as Rep. or Second. Would accept moderate salary for further Orchestral experience. Box 419, "The Era."

WANTED, ENGT. IN HIGH-CLASS CINEMA, BY RELIABLE REPETITEUR VIOLINIST. VIOL., 10, LESWELL-STREET, KIDDERMINSTER.

WANTED, Engagement by a first-class Violin-Leader, can start at once; highest references. VIOLINIST, 41, Sunbury-mans., Shoreditch, London.

WANTED, Engt., by Leader-Violinist; organiser of orchestras in picture theatres. State maximum salary. Box 297, "The Era."

WANTED, Engt., by High-class Violinist-Leader; Alder, Tavan, Symphonies, &c., Could open at once. Box 296, "The Era."

WANTED, Deputising, in town, either cinema or restaurant, by first-class Violinist-Leader; well up in best repertoire; disengaged from Aug. 29 to Sept. 10. PHIL RAYMOND, 127, Albert-street, Regent's Park, London.

WANTED, Deputising for London only, by excellent Violinist-Leader, from Aug. 29 to Sept. 16. Box 406, "The Era."

WANTED, Engt. by good Leader, any bus., Aug. 29; possibly 22. Write or wire, LEADER, Argyle Theatre, Birkenhead.

WANTED, Engt. by Violin as Leader or rept.; any business; excellent refs. P. VERNON, 57, Stanley-st. West, c/o Mrs. Fannard, North Shields.

WANTED, engt. by Italian Violinist, platform soloist or orchestral leader; largest tone violinist known in London; extensive library. Box 453 "The Era."

WANTED, Engt. 1st Violin (Leader or Reptr.), open Sept 5; fully experienced variety, cinema, café, &c. GOODYERE, 3, Delamark-road, Sheerness.

WANTED, Engt., Violinist, as Leader or First; season ending Sept. 3; first-class library, Tavan, &c.; exp. any business. A. ARCHER, G.P.O., Carlisle.

WANTED Known, experienced Lady Vocalist-Violinist, exceptionally good stage appearance, at present disengaged. Box 471, "The Era."

WANTED, Engt. by Parisian Lady Violinist, slight orchestral experience, under really good leader, who will accept her as private pupil; London only. MADEMOISELLE, 12, Redcliffe-gardens, S.W. 10.

WANTED, Engt. by Lady Violiniste in Orchestra or Band (London preferred). FLORENCE WATERS, 41, Sandwich-st., Cartwright-gdns., W.C.

WANTED, Joint Engagement, Sundays Only (London), by Fine Solo and Orchestral Violinist and Pianiste; can supply orchestra (any number); fine Library, Picture Specialists, audition if desired. Terms mderate. Box 452 "The Era."

WANTED, by Violinist (Lady), Engagements, morning or afternoon up to 5 o'clock; engaged Monday and Thursday. GILBERT, 8, Camden-avenue, Peckham, S.E. 15.

WANTED, by Second Violiniste (lady), seaside engagement for next season. Write, stating terms, VIOLINISTE, 58, Lancaster-place, Blackburn, Lancs.

WANTED, engagement by Violinist, young gentleman; cinema and dance experience; could supply first-class library. 32, Granville-square, King's Cross.

WANTED, ENGT. FIRST-CLASS VIOLINST, good broad tone; 12 yrs. experience in Concert Orchestra; conversant Tavans; classic and standard works; last engt. 2 yrs. cinema; excellent refs. and reliable. Particulars, &c., MR. T. W. ROSE, 2, Albion House, Park View, Bath.

WANTED, Permanent Engagement, liberty, Sept 19, Solo Violinist, with own Pianiste; valuable library for trio or quartette (strings and piano); hotel, cinema; London, N.W., preferred. VIOLINIST, Station Hotel, Nairn, N.B.

WANTED, Engagement by Violinist for Cinema or Dances. Apply, MR. K., 3, Kilburn-square, Kilburn, N.W. 6.

WANTED, Cinema Engagement, by exp. Violinist; good instrument; South or West preferred. 1, Winchcombe-terrace, Slad-road, Stroud, Glos.

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WANTED Known, exp. Trombonist wants Offers; present engagement ends Sept. 7; East London district preferred. Write, 26, Henderson-road, Eastney, Portsmouth.

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WANTED Known, Lady Flautiste at liberty for immediate engagement owing to misunderstanding re engagement Westover Palace Cinema, Bournemouth; experienced any business. Address, LENA CAMERON, 64, Shelbourne-road, Bournemouth.

WANTED, Engagement by Flautist, any bus.; open at once. 20, Fern Bank, Nelson, Lancs.

WANTED Known, Flautist, at lib. for Engt. or Dep.; variety, m. coms., or pictures. FLAUTIST, 84, Claybrook-road, Hammersmith, W. 6.

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WANTED Known, Cinema Pianiste seeks Re-engagement, orchestral; will deputise; London or provinces; disengaged Aug. 27. EILEEN BRANDON, 107, Nightingale-rd., Wood Green, N. 22.

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TAKE NOTICE, that a Citation has been issued in this Division citing you to appear and answer the Petition of ANNIE KALENSKI, of 32, King-street, in the County of London, praying for a dissolution of Marriage. In default of your so appearing, you will not be allowed to address the Court, and the Court will proceed to hear the said Petition proved and pronounce sentence in respect thereto. And take further notice that for the purpose aforesaid within two months after the date of this publication, an appearance must be entered in the Divorce Registry, Somerset House, Strand, London.
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VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION.
WEEKLY REPORT.
Cost of maintenance of Benevolent Institution, about £52 0 0
Number of old artistes residing there, 32 (ladies 8, men 26).
Amount of weekly pensions 48 4 6
Number of pensioners, 80.
Amount of grants, loans, fares, &c. 7 10 0
Mr. Joe Elvin, accompanied by Mr. Alexander and daughter, paid a welcome visit to the Benevolent Institution on Sunday morning, August 7, when the old artistes residing there were very pleased to see the founder and his friends. Mr. Elvin did not forget to leave a little present for each inmate, also refreshments. He expressed himself very pleased with everything. Mr. Harry Marlow, the organiser, also visited Brinsworth in the afternoon.
The Committee desire to express their sincere thanks to Mr. Bert Murray, of the "Betty" Company, for a pair of boots kindly forwarded for Brinsworth.

BIRTHS, MARRIAGES & DEATHS

DEATH.
MASON.—At 329, Hope-street, Glasgow, on Aug. 11, Jean McLean, beloved wife of George Mason, and loving sister of Alice and Lily McLean, Twins.
IN MEMORIAM.
WHITE.—In ever loving memory of my dear old Guv'nor, Tom White (Tom White's Arabs), who died, August 17, 1900. Gone, but never forgotten. By his faithful servant, the Original "Pimple." R.I.P.
LINCOLN.—In memory of Richard Dobson Lincoln (Dick Lincoln), who died on Aug. 19, 1920, at 57, Sherbrooke-road, Fulham. Some time with the late Wilson Barrett, Middlesex, Music Hall, John Tiller, &c.

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VARIETY NEWS.

Roxy La Rocca.
The Wizard of the Harp returned from Italy and opened at the Hippo., St. Helens', last week. Roxy says he has had a fine holiday, but it was too short. He says the scenery is wonderful, as also are the olives, figs, and the grapes, but still he thinks that Merry Old England is really a grand place. One of his journeys was accomplished after riding for 15 hours on a donkey. During his trip Roxy was fortunate enough to secure all the wardrobe for his new act, which is now in active preparation, and will be produced very shortly.

"Blue Bird" for Luck.
The Palace Ballroom, Blackpool, has never been more crowded than last week, when the special attraction was a Dance Competition on Horatio Nicholls' latest valse success, "Blue Bird." Thousands of spectators witnessed the final on Friday evening, when Miss Florrie Forde presented the prizes, value £30. Miss Forde was both surprised and delighted by being made the recipient of a beautiful silver flower-stand, which was presented to her by the composer, Horatio Nicholls, as a mark of appreciation of her own admirable rendering of "Blue Bird" song, which has been her outstanding success at Douglas and Blackpool.

"Pretty Peggy" at Cambridge.
The return visit of Charles Russ's company in "Pretty Peggy" was appreciated by good houses at the New Theatre, Cambridge, on Monday. Miss Gracie Rosslyn and Miss Elaine Rosslyn as Lady Babby and Pegg respectively were a splendid foil to the Parker of Mr. Herbert Darnley, who has recently joined the company. Throughout the twelve scenes of the comedy Mr. Darnley sparkles with humour, which he maintains with surprising vigour and vim. His big scene with Lady Babby brought down the house on Monday, and augurs well for a week of good business.

Gilbert and French.
In the absence of Penrose and Whitlock from the bill at the Holborn Empire last Saturday, Gilbert and French—who were appearing also at Collins's—were called upon to deputise, and did remarkably well at this house with their novel entertainment. This week the boys are appearing at Hammersmith, and after another fortnight in town leave for a long provincial tour.

Max Erard and Zona Vevey.
After an absence of several years Max Erard is in town with his mammoth organ and is proving a very big attraction at the Hippodrome, Golders Green this week, and on Monday had the audiences worked up to a wonderful pitch of enthusiasm. He is ably supported by Miss Zona Vevey, who sang several numbers in delightful fashion, and the pair had to give encores before they were allowed to retire. This is their last week in town for the present; they go to Ireland shortly to play a season there

Bert Terrell.
Last week, at the London, Shoreditch, Bert Terrell was topping the bill, and scored a very big success; the business at this house was excellent all the week. Bert is deputising at the Empire, Islington, this week, and is a big favourite with the audiences there, and is rewarded with fine receptions. After this week he goes to Ireland, and will be out of town for four weeks.

Roy Dove.
That clever juggledian, Roy Dove, commenced a three weeks' season in Ireland on Monday and opened at the Empire, Dublin, and follows with Belfast and Cork. Roy has added many new features to his act, and has been having a very successful time, and the bookings are coming in very well.

Chris. Richards.
We hear that Chris. Richards, who has recently returned from the States, and was appearing at the Finsbury Park Empire last week, had his car stolen from outside the stage door last Saturday evening. It was an A.B.C. make of car, and had only been in Chris's possession for about six weeks. Chris. is doing very well at the Coliseum this week, where he is fourth turn on the programme.

Webb and Page.
That clever comedy couple, Webb and Page, are proving one of the hits of the bill at the Golders Green Hippo., and on Monday they had the audiences limp with laughter at their quips and jests. They are appearing also at Balham this week with equal success. Next week they are at Edmonton.

June Mills.
That popular American comedienne, June Mills, who has received several offers for panto., has now settled to appear as Dame in an important provincial pantomime, with her partner, William Innes. June is at present doing remarkably well on the Syndicate tour.

Niblo and Doris.
That popular comedy pair, Niblo and Doris, have just returned from a wonderful season at the Alhambra, Paris, and during their engagement there received many offers to appear in revue on that side. This week they are resuming here at the Empire, Sunderland.

Doc. Campbell.
Doc. Campbell writes from Rio Janeiro stating he was having a wonderful trip, en route for Buenos Aires, where he will open at the end of July. Doc. is due back here next March.

Austin Rudd.
According to the latest reports to hand the well-known comedian has made steady progress since his operation, and his many friends in and out of the profession wish him a speedy recovery.

Mr. Dad Frazer.
The Vaudeville Club has received a letter from that popular member of the club, Mr. Dad Frazer, who is at present disporting himself at Ostend. He reports those other well-known figures in American vaudeville circles are there, namely, the Lemay Sisters and Mlle. Fifi. Incidentally, the Lemay Sisters are due in London in November.

THE PROPOSED PANTOMIME CONTRACT.

DRAFT APPROVED BY ACTORS' ASSOCIATION.

Of the two meetings called on Sunday to consider the V.A.F. and A.A. Joint Pantomime and Christmas Musical Play Contract, only that of the Actors' Association, held at the Ambassadors Theatre, was effective.

Mr. Fisher White took the chair, and said the essential thing was to secure approval of the draft contract, which he at once proceeded to explain. The contract, he said, had been agreed to between the V.A.F. and the A.A., though it had not yet been submitted to the legal advisers of those organisations—a proceeding which would be necessary before it was referred to the proprietors.

The meeting forthwith considered the contract in detail, as published in "The Era" of Aug. 3.

Salaries.

Without discussion the meeting approved of the scheme that an artist shall be paid at the rate of half salary for each week of rehearsals, but in no case less than the sum of £3 per week.

Similarly, it was agreed that the weekly salary of any artist should cover a number of performances not exceeding six at once-nightly theatres and the number of performances usually given at twice-nightly theatres, but in no case exceeding twelve, extra performances, to be paid at the rate of 1-6th of the weekly salary, a broken week to be paid for at the rate of 1-6th of the week's salary for each night's work and for any matinée.

It was promptly agreed that the minimum weekly salary payable to any artist or chorister shall be £3.

Fares.

The paragraph which stipulates that fares shall be paid by the manager from and to London and from place to place during the period of the run, tour, or season, and incidental fares while crossing London and other centres, was approved.

A suggestion was made that the fares should not only be "from London," but Mr. Lugg (secretary) said that would give a loophole to some managers. The standard fare from London would be a fixed amount. The law of average would consequently prevail.

As regarded lost luggage, Mr. Lugg said there were difficulties, inasmuch as no claim could be made unless neglect could be proved.

Mr. Cooper mentioned that in the majority of cases people would benefit by the clause in regard to railway fares.

Failure to Perform.

Regarding absences, the meeting agreed that no salary should be paid for any days or nights on which the artist might not perform through illness or by reason of his own neglect or default. If the artist is absent through illness for more than 12 consecutive performances, the manager is entitled to give 14 days' notice or a fortnight's money in lieu of notice, in which case the artist's fare to London must be paid.

Absence of the artist or chorister from any rehearsal or performance or part thereof from any cause other than illness shall entitle the manager at his option to determine the contract forthwith or deduct 1-6th of the week's salary for every such absence, provided due notice shall have been given to the artist or chorister of the rehearsal or performance.

Mr. Lugg said this clause would be of enormous advantage, as notice was necessary and fares back to London had to be paid.

Costumes.

The costumes schedule was agreed to as follows:—

All costumes of every description must be provided by the manager and remain his property, and should an artist be required to wear a costume which had been worn by any other artist, it must be chemically cleaned.

The meeting applauded the item regarding the cleansing of costumes which had been previously worn.

Various.

The Miscellaneous Clause, including the provision that all choristers who understudy or play parts should be paid a sum not less than £1 per week in addition to their salaries as choristers, and that when artists were called upon to play a part of greater importance than that for which they were originally engaged, they shall be paid per performance at the rate of not less than 50 per cent. of their ordinary salaries, was adopted without comment, but amid applause.

It was also decided that if the manager shall find himself unable to fulfil this contract he shall pay to the artist in satisfaction of all claims for salary under this agreement a sum equal to six weeks' salary and a further sum equal to four weeks rehearsal pay unless the rehearsal period stated in the contract shall be less than four weeks.

Suspension of Contract.

The clause governing suspension of contract, namely: "No salary shall be paid for days upon which the manager closes the theatre by reason of national mourning, war, fire, strikes, or lock-outs in the district directly affecting the theatre, or by reason of the order of the licensing or any public authority having jurisdiction, nor for days upon which the manager closes the theatre for a cause beyond his control, nor provided that eight weeks previous notice has been given to the artist for days upon which the theatre is closed for alterations, decorations or repairs," was agreed to.

The Proposer.

Mr. Sydney Paxton proposed a resolution expressing approval of the draft contract, and requesting the A.A., in conjunction with the V.A.F., to open negotiations with the managements concerned with a view to getting the contract adopted.

He remarked that it was quaint that he was asked to move this as he had not played in pantomime for over 30 years; but the point was, he was a member of the V.A.F. as well as the A.A.; and, moreover, was one of the committee who had drawn up the draft. He thought it a very fair contract, and hoped managers would be as unanimous about it as were those at that meeting. (Hear, hear.) The contract was reasonable. Next Sunday there would be a joint meeting of members of the A.A. and V.A.F. to confirm the contract.

"An Ideal Contract."

Mr. Lugg seconded the resolution, remarking that resolutions passed at meetings did not win many battles. It was necessary to enforce contracts, and that was not possible unless the members realised that it was up to them to do their bit. They should stand together to secure the contract, which, in his opinion, was an ideal contract. They would have to struggle to get the contract.

Mr. English inquired as to the effect of the present standard contract, and Mr. Lugg said the standard contract excluded Christmas shows, hence this special contract, which dealt with things not in the standard contract.

The Question of Dressers.

The question of the provision of dressers was raised by Miss Doris Deane, but Mr. Lugg said the committee did not think it wise to insist upon dressers.

A member said it was often better to be without a dresser. (Laughter.)

A Lady: Does stockings mean tights?

Mr. Lugg: Yes; we thought it more delicate to say stockings.

The Lady: That is good, for tights are an expensive item.

Mr. Cooper said some actors had to get in armour, and dressers were imperative, and in such cases dressers should be provided.

The chairman intimated that the subject of dressers would be discussed with the V.A.F. with a view to a settlement in time for next Sunday's joint meeting.

The schedule was put to the meeting and carried unanimously.

The proceedings concluded with a vote of thanks to the proprietors of the theatre, moved by Mr. A. Albery.

V.A.F. MEETING ABANDONED.

A general meeting of members of the Variety Artists Federation was to have taken place at the Horse Shoe Hotel, Tottenham Court Road, on August 14, to discuss pantomime contracts. A quorum of thirty was required under the rules of constitution of the Federation, but only twenty members presented themselves and the meeting was, therefore, not proceeded with.

Mr. Albert Voyce, the chairman, expressed his regret at the fact that so few had attended, but he appealed to those present to point out to fellow artists that the question would be closely pursued for the benefit of the profession. He assured them that the matter would be followed jointly by the V.A.F. and the A.A., for so many members had called for redress after being imposed upon by various small managers during the past season.

Mr. Voyce informed a representative of "The Era" that, generally speaking, the accusation of sweating could not be levelled at the big producers. He attributed the sparse attendance to the fine weather and the fact that many members, including those most keenly interested in the matter, were away in the provinces. The question of contracts would not be allowed to rest and another meeting would be called.

For British subjects travelling by the Great Eastern Railway Company's special week-end excursions at reduced fares to Belgium via Harwich-Zeebrugge, a passport is no longer essential. These excursions provide a clear 18 hours' Sunday in Belgium.

The current issue of "Progress," the journal of the Great Northern Central Hospital, Holloway, contains an account of the opening of "Grovelands," a Hospital of Recovery, Southgate, a report of an important meeting of hospital secretaries, and other matters of interest. The number also has illustrations of the fête held at "Grovelands," &c.

THE DRAMA IN AMERICA.

"The Teaser"—"The Skylark"—"Getting Gertie's Garter."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, July 30. — Adelaide Matthews and Martha M. Stanley, authors of "Nightie Night," have written a four-act comedy, called "The Teaser," which shows in a very laughable manner the confusion wrought in the everyday life of a popular widow of thirty-five by the sudden arrival in her household of a niece twenty years her junior. The piece has scored a success at the Playhouse. Jane Grey has the rôle of the widow, while Faire Binney, sister of Constance, is the niece, and both play their parts to perfection. The flapper gets into all sorts of scrapes, and involves all of her aunts' male friends and relatives, be they married or single. Estrangement, scandal, and divorce threaten the happiness of all concerned, but the worst never happens because the supposed man-hunter is merely an unsophisticated miss, with a love of adventure, and she clears the men under suspicion by marrying the young fellow who has been her sweetheart all along. The authors have handled the "compromising" incidents and situations quite cleverly.

"The Skylark."

The critics found little to praise and much to condemn in this three-act comedy by Thomas P. Robinson, produced last week at the Belmont. The author is a Boston architect, and the winner of this year's Harvard prize. It is announced that he will have three plays on Broadway this season. This, his first effort, is described by one newspaper as a work "not devoid of promise," which is the most encouraging thing that has been said about it. The title of the play refers to a dance, one of those modern interpretative things, a wife's performance of which before marriage her husband has applauded. He refuses, however, to let her do it afterwards for charity, and John's refusal inspires Daisy with a great longing for freedom. Much talk and little action follows, with numerous epigrammatic remarks about women, such as the observation that a woman wants what she wants only while she is not allowed to have it. A legal separation is arranged, but the wife engages a companion, and continues to share her husband's home. Eventually their marital relations are resumed, and the audience is apparently supposed to believe that the wife will not desire her freedom again. Marguerita Sylva, who has hitherto appeared in musical plays, was very successful as a flirtatious widow, and sang two verses of a song, delighting the audience, and contributing the most interesting feature of the performance. Charlotte Walker and Fred Eric appeared as the wife and husband.

"Getting Gertie's Garter."

Not nearly as naughty as it sounds is the farce with the above title, which A. H. Woods has just produced at the Republic Theatre. It was written by Wilson Collison and Avery Hopwood, who have collaborated in several other farces of this type. The action is rapid and noisy, with much scampering in and out of doors, and jumping into barrels and trunks. The chase of the diamond garter leads from a house to a barn with a hayloft, and embroils every member of the cast. Gertie has received the garter as a present from a young man, and it has his portrait on it. He is naturally anxious to regain possession of it after he has taken to himself a wife, whose name is not Gertie, and this is what makes the play. Walter Jones, Hazel Dawn, and Dorothy Mackaye are the principal fun-makers, and, thanks to their efforts, the piece was received with uproarious laughter.

Plays and Players.

"Main Street," Sinclair Lewis's widely read novel of American small-town life, has been dramatised by Harvey O'Higgins and Harriet Ford. The street that is the foreground of the novel becomes in the play a background no more essential to the story than the setting of the average rural play, while the love affair between Carol and Eric has an importance out of all proportion to that which it has in the novel. Carol's relations with her neighbours provide a vein of comedy. Peggy Wood is happily cast as Carol, and the play has attracted large audiences in the West.

Eugene O'Neill's "Chris," performed out of town more than a year ago, is to reappear this season under the title of "The Ol' Davil." It is said that the play has undergone changes far more radical than the mere alteration of title.

Theatre prices show signs of tumbling, and may eventually decline to the two-dollar level. Orchestra seats at the Hippodrome are to be a dollar fifty next season in the movies after all. "Getting Together" is to be the name of the new show, which will include an ice ballet. Ferry Corwey, the musical clown, and Marceline have been re-engaged, and the programme is full of promise.

LONDON SUBURBAN THEATRES.

WIMBLEDON THEATRE.

Mr. Percy Hutchison, with his Queen's Theatre Company, is this week paying a personal visit to this theatre with the American farce, "Nightie, Night," which was received on Monday night with a most hearty reception, which was thoroughly deserved, for the farce is distinctly clever, the situations most droll, and the entire play one scream of merriment. Mr. Hutchison himself was as irrepressible as ever, and worked hard and successfully to get out of many unfortunate dilemmas. Miss Kathleen Yates could not have been improved upon for her vivacious acting as the much-married Trixie Lorraine, while Miss Elsie Stanpack was not only pretty, but most engaging as Mollie, the loving but suspicious wife, Mr. Frank Atherley was also highly diverting as Jimmy Blythe, and Miss Kate Carew as Billy's sister, Ernestine, made the most of the part. Mr. J. Cranstoun Nevill was a capable Philip, and Mr. S. C. Sinclair quite the professional doctor. Miss Dorothy Laurence scored by her sweet acting as Norah, and Mr. Donald Walcott was the Pullman car attendant. The play was preceded by that delightful little operetta or musical play, "Master Wayfarer," by Harold Terry with music by Howard Carr. In this Mr. Hayden Coffin in his original part of the Punch and Judy man acted magnificently and sang delightfully. Miss Elsie Stranack also was again Phœbe and played very charmingly, while Mr. Frank Atherley was excellent as the farmer, and Mr. Cranstoun Nevill quite good as the villain.

WATFORD PALACE THEATRE.

The Herbert Shelley Company are here this week with "The Story of the Rosary." The plot has to do with the British Secret Service and the Chinese revolutionaries, and each of its four acts contains intensely dramatic moments. The role of John Rylands is sustained in a masterly way by Mr. Frank Henry; he plays with fine restraint and a naturalness which is always convincing. Another artist who does exceptionally well is Mr. Gilbert Lonsdale as Dr. Pemberton. Miss Isobel Marte has been seen in many different roles, but never to greater advantage than as Jean Ravochal, the leader of the revolutionists. Miss Rhoda Larkin gains the sympathy of all by her faithful impersonation of Sister Agnes, who undertakes, at the risk of her life, the nursing of the victim of leprosy. M. Dora, as Kong Wong, a Chinese rebel, puts in some capital work. Miss Blanche Bijou acts in a charming manner as Patricia Lonsdown. Mr. Will West, the comedy man, as a pavement artist, and Miss Florence Huntley, as an orange-girl, are responsible for the lighter side of the piece.

KING'S, HAMMERSMITH.

Mr. Herbert Jay and Mr. Anthony Ellis are presenting that successful Criterion comedy, "A Little Bit of Fluff," at the King's Theatre, Hammersmith, this week, and are doing remarkably good business. The piece came to the King's with a great reputation, and this is fully sustained at the hands of the excellent company engaged in its production. Mr. Percy Goodyer in the rôle of John Ayres makes an immediate and irresistible appeal to the risible faculties of the audience, and with Mr. Lyon Hastings, who gives an admirable interpretation of the part of Bertram Tully, keeps everyone in the greatest of good humour through a long series of complicate but amusing situations. Both artists are comedians of the highest merit, and they keep the fun flowing without stint. Miss Billie Joyce as Mamie Scott is irresistably fascinating. Endowed with the saving grace of quaint and attractive humour, she is a warm favourite with everybody, and achieves a great personal triumph. Miss Joan Byford is excellent as Mrs. Ayres, and Miss Elsie Goulding does well as Aunt Hannah. Mr. Arthur C. Boyers ably sustains the part of Nixon Trippett, while Mr. Pringle Roberts gives a clever interpretation of the character of Dr. Bigland. In the smaller rôles of the servants, Miss Eileen Atherley and Miss Margaret Lauriston are all that is required of them. The play is preceded by a character monologue by Miss Sylvia Morris, entitled "Playthings," which is decidedly well done.

"THE DREAM GIRL."

Second edition of Musical Comedy Revue, in Seven Scenes. Written by N. H. Lee. Music by Joe Morrison. Produced at the Elephant and Castle Theatre on Monday, Aug. 15.

Lord Gowty .....Edwin Sykes
Wendy Russell ....Florence Cameron
Allan Gordon .....Randolph Sutton
Flinders .....Billy Rowland
Susan .....Zara Risson

Mr. Joe Morrison has introduced into the new edition of this attractive revue many enjoyable novelties. The ensemble and stage setting are also pleasing. The plot is concerned with the love adventures of the handsome nephew of Lord Gowty, Allan Gordon, and Wendy Russell. At the altar steps—a realistic scene of a church interior—Allan sees a vision of "The Dream Girl," the result being the interruption of the ceremony. After some lively times, in search of the girl in a barbaric land, he yearns for "England, home, and beauty," and returns to his first love. All is capitally told in charming songs, lively dance, and concerted action. A striking finale of Britannia at the helm, with representatives of Bonnie Scotland, Erin-go-bragh, and sugar-loaf hatted Wales, with the entire company assembled, proved stirring and effective, the Big Brass Six playing "1812 Overture."

Mr. Joe Morrison's company is excellent. He retains the invaluable services of that clever mercurial comedian, Mr. Randolph Sutton. As the wayward Allan Gordon he has many capital songs, notably "Wait Till We Have Another War." Here he got home at once. In a bright scena, Mr. Sutton scored with "She Was Wonderful," also singing with animation "When I Get Back to Town," and, in association with Miss Florence Cameron, gained encores for the duet, "Evening Shadows." Miss Cameron's success was unquestioned in "Queen of Revue," and again in "Heart of a Rose." The "Jassy-om-pom-pom," with chorus, also was popular. Mr. Billy Rowland, who provided a feast of fun, and is a resourceful low comedian, brought down the house with his ditty, "At the Zoo, Zoo." His burlesque, too, with clever Miss Zara Risson (a capital Susan), and witty patter, all added to the success.

The Big Brass Six were heard to much advantage in many selections, particularly pleasing was the rendering of "The Lost Chord" in the church scene, with a chorus of white-robed choristers, Mr. W. H. Taberner finely playing the solo on the euphonium. Another feature of the entertaining show was the whirlwind dancing of Whitmore and Le Garde, and their clever miming in the final scene, featuring a death struggle. A large and lively chorus sang with animation, and the augmented orchestra admirably played music under the direction of Mr. Joe Morrison's chef-d'orchestre, Mr. Sidney E. Dale.

MY LADY'S TOILET.

In the elegant days of the eighteenth century, my lady's toilet was a lengthy affair. This was chiefly due to the elaborate coiffures then in vogue. But the beauties of that period were famous for their brilliant complexions and graceful figures, and the following simple recipes, some old-fashioned, some modern, may not come amiss to my lady of the twentieth century.

THE ETERNAL FEMININE.

Most women will suffer anything in order to improve their looks. In order to keep her complexion in its pristine freshness, the eighteenth century "belle" subjected herself to a most painful "skinning" process whereby the old skin was peeled off with carbolic, leaving the new skin underneath exposed. Crude as the method was, the theory was excellent. Every one of us has a clean new skin just below the soiled outer one, that is now visible. The modern application of this principle is to use mercolized wax. This is applied just like ordinary cold cream, but on account of the oxygen it contains, it harmlessly absorbs the outer cuticle, giving the new skin underneath a chance to show itself and to breathe. In this way the complexion may be perpetually renewed.

A SUBSTITUTE FOR ROUGE.

Rouge is always a little vulgar. Nevertheless, one cannot deny that a little colour gives wonderful life and charm to a face. Have you tried rubbing a very tiny bit of powdered colliandum on the cheeks? It gives a very delicate flush which is most becoming, and it tones in so beautifully with the skin that it is absolutely indetectable.

A "BLACKHEAD" SECRET.

This old-fashioned way of curing blackheads can hardly be improved upon. Dissolve a tablet of pure stymol in a wineglassful of hot water, and bathe the face with the lotion. Dry with a clean towel, and the blackheads will come away of their own accord, leaving the skin cool, clean, and absolutely free from irritation. To improve the texture of the skin, and to prevent the blackheads from forming again, it is an excellent plan to wash or spray the face occasionally with stymol-charged water.

UNWANTED HAIR.

The simplest and most effective way of removing superfluous hair is to treat with a paste composed of powdered pheminol and water. Pheminol is quite easy to obtain (all chemists stock it), and its action is immediate.

A QUARTER OF AN INCH MORE.

It is true that "no man, by taking thought, can add a cubit more to his height," but it is equally true that a woman, by taking thought, can do something far more desirable—she can add a fraction of an inch to her eyelashes. Her long eyelashes were the most deadly weapon in the armoury of the eighteenth century coquette. She guarded her secret jealously, but from what we can gather, the favourite pomade seems to correspond with a preparation known to-day as mennaline. The latter certainly rewards a little patience and perseverance with wonderful results, for the lashes grow long, dark, and curling under the treatment.

DO YOU DANCE?

Whether the minuet or the "tickle-toe" be in vogue, a graceful dancer is always sure of her meed of admiration. But to look one's best when dancing pre-supposes a moderately-slender figure. Remember that all fat comes from within, and it is useless to fight it from outside, by tight corsets and so on. There is, moreover, real danger in compressing the internal organs in this way.

Once the tendency to create fat has been removed, the superficial fat will disappear of its own accord. The safest and most convenient way to do this is to eat one or two clynol berries after each meal. These little berries are perfectly harmless, and by their action, a stout person gradually and naturally regains his or her proper proportions.

AMUSEMENTS IN SOUTH AFRICA.

(From Our Own Correspondent.)

CAPE TOWN, July 28.—OPERA HOUSE.—S. L., Mr. Leonard Rayne, Director African Theatres, Ltd.; M., Mr. H. Lane Bayliff.—Miss Gertrude Elliott (Lady Forbes Robertson) concluded her Cape Town season, which has been successful. Two plays have been staged—"Paddy the Next Best Thing" and "The Dawn of a To-morrow." As Paddy Miss Elliott bore out her high reputation. "The Dawn of a To-morrow" is purely refined melodrama. In the part of Glad Miss Elliott proves her versatility. In the double parts of Powell, a butler, and Harry, Alexander Haviland gave a clever study, and is undoubtedly a worthy son of his talented father. Wilfred Forster was excellent as Sir Oliver Holt. The rest of the cast was suitably sustained. Miss Elliott and company will go for a short up-country tour, playing Kimberley, Bloemfontein, Pretoria, and Durban, sailing from Durban for England on the 'Kinfauns Castle" on August 26. Lady Robertson is pleased with her South African visit, and hopes to return next year.

TIVOLI:—D., African Theatres, Ltd.; M., John S. Goldstone.—Under the capable control of Manager Goldstone this theatre of variety is doing good business. For the week commencing July 20 the programme comprised Bryan O'Sullivan, Irish comedian; Wallie Pearce, a clever act and smart dancer; Nick Morton, a singer, with amusing patter; Tubby Stevens, small in stature but a giant in comedy; the Larkum Brothers, comedy act; Frederick Blamey and Foster Richardson, who possess fine voices; Ernest Krake and Co., in comedy act, featuring an electric tramcar.

The Jewish Operatic and Dramatic Company, headed by Joseph Sherman and Sarah Sylvia, under the direction of the African Theatres, Ltd., open a short season at the Opera House to-morrow.

Sir Frank Benson and his company are expected to arrive Monday, Aug. 1, on the "Norman," to tour under the direction of Leonard Rayne. The South African season opens here at the Opera House on Aug. 15. "Hamlet" will be the opening production.

"KITTY FROM KENSINGTON" AT BIRMINGHAM.

Under the direction of Mr. F. E. Chabot, Mr. Will H. Glaze presents the revue "Kitty From Kensington" at the Alexandral this week, and his familiar presence was heartily greeted in the rôle of Alf. Harding. Mr. Sam Lockridge proved himself a comedian of much mirth as Capt. St. Albans, and Miss Marguerite Hickey as Kitty was a very capable actress. Miss Betty Seymour made a capital Astria Vane, and Mr. Leslie Hawkins represented the Hon. Talbot Egerton quite adequately. Miss Lydia Bland made a taking Susan, and Miss Pat Russell as Bridget gave a lively impersonation.

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The "ERA" (Razor Dept.), 35, Wellington Street, Strand, W.C. 2.

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Signed.....

Address (this week).....

(next week).....

Date.....

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. SARSFIELD O'DWYER.

Mr. Sarsfield O'Dwyer, who at present wields the baton at the cosy Granville Theatre of Varieties, Walham Green, is as Irish as his name. In fact, he was born in Dublin of Irish parents, was educated in Ireland, and did not arrive in England until after he had attained his majority. From his earliest days Mr. O'Dwyer was, however, associated with things theatrical, for his father, known on the stage as Mr. Fred Archer, travelled his own vaudeville company throughout the whole of America, so Sarsfield's career was almost pre-determined.

Mr. O'Dwyer's musical education was obtained at the Royal Irish Academy, Dublin, where his professor was the celebrated violinist Signor Papini. It is not surprising therefore that Mr. O'Dwyer is himself a violinist of an admirable technique, which has been displayed at many a recital. Leaving the Academy with distinction, his first important engagement was with the Royal Dublin Musical Society, when they first produced Sir Arthur Sullivan's famous oratorio, "The Golden Legend." On this occasion Sir Arthur went over to Dublin personally to conduct.

Following an engagement in the orchestra at the Theatre Royal, Dublin, under the late Mr. Michael Connelly, Mr. O'Dwyer came to England, and, attracting favourable notice, was appointed conductor at the Balham Hippodrome. Thence he came to the Granville, being appointed musical director in 1916, and where, except for two years' service in Her Majesty's Forces, he has remained ever since. It is interesting to note that whilst in the Army, viz., Royal Engineers (Signals), he ran a concert party on the lines of the old "Follies," at the G.H.Q., Eastern Command, winning many laurels.

Mr. O'Dwyer has had a deal of experience of musical comedy, comic opera, and grand opera, and is convinced that the British composer can turn out works in this category which are second to none. He is himself engaged at present upon the score of a musical comedy, which, he hopes, will see the light in the spring. Mr. O'Dwyer has also a penchant for writing his own lyrics and libretto, in short, the whole bag-of-tricks, "chatter, jingles and tunes." These talents should stand him in good stead.

He considers the post of a conductor to be no easy task, and often wonders at his own ability, in common with his confrères, to sit smilingly upon "the seat" for twelve performances a week. Perhaps, as he says, it is because the job is interesting, and because the folks he has to meet, manager and pros alike, are some of the best fellows in the world. At any rate, Mr. O'Dwyer rejoices in his work and is very popular with those who meet him.

MUSICAL COPYRIGHT.

Protection for Municipalities.

The Association of Municipal Corporations has had under consideration several claims which are being made on local authorities for payment of fees in respect of band performances in public parks and lettings of town halls generally for entertainments, and has instructed counsel to settle a term of condition to be inserted in agreements for the letting of a town hall, so as to protect the interests of Corporations.

Accordingly counsel has now prepared the subjoined conditions:—

"The hirer shall not use the , or any part thereof for the performance in public of any dramatic or musical work or for the delivery in public of any lecture in which copyright subsists without the consent of the owner of the said copyright, or in any other manner infringe any subsisting copyright.

"The hirer will indemnify the Corporation against all sums of money which the Corporation may have to pay by reason of any infringement of copyright occurring during the period of hire covered by this agreement."

Counsel has appended to the draft conditions the following notes:—

"It must not be assumed that the payment of a sum of money to the Society which is putting forward claims in respect of certain musical works, will relieve a Corporation from all liability, because the Society represents only a limited number of copyright owners. The Corporation which hires a band to perform in public must exercise some supervision (Monaghan v. Taylor, 2 T.L.R. 685), but that would not be a case under Sec. 2 (3).

"Further, if a Corporation knows that copyright will be infringed at the time of making the agreement, they could not recover under the indemnity clause (Smith & Sons v. Clinton, 25 T.L.R. 34)."

N.S.L. CONCERTS.

THE PALLADIUM.

Last Sunday evening's concert at the Palladium was almost wholly operatic in form and provided keen enjoyment for those present. A singer who was making her début at these performances also scored a big personal success. This was Signorina Lea Barberi, a young and beautiful soprano, who has received her musical training in Milan. Her voice is of pleasing quality, and is used with plenty of intelligence. Her rendering of "One Fine Day," from Puccini's "Madame Butterfly," sung in the original Italian, so pleased the audience with its freshness and sympathy that she had to concede an encore, which took the form of an aria from Boito's "Mefistofole."

The remainder of the programme was almost entirely provided by members of the Carl Rosa Opera Company and the Royal Artillery String Band. The one notable exception was Miss Eda Bennie, who, however, having sung so successfully in the Beecham Opera Company, found no difficulty in conforming to the operatic rule of the evening, and supplied an excellent rendering of the "Caro Nome" from "Rigoletto." The Carl Rosa contingent comprised those experienced artists Miss Constance Willis, Miss Raymond Amy, Mr. Frank Russell, Mr. Parry Jones, Mr. Appleton Moore, and Mr. Harry Brindle. The last named in particular came in for an overwhelming reception, having to supply two encores—a success to which the extraordinary excellene of his diction no doubt greatly contributed. Every word of the Prologue to "Pagliacci" must have been heard in the furthest corner of the house.

The orchestra's contributions to the programme were, to say the least of it, distinctly interesting, an outstanding item being a series of scenes from "La Boheme," neatly arranged and just as elegantly performed by Lieut. E. C. Stretton and his musicians. As an encore the orchestra played a popular fox-trot, which the audience devoured with equal avidity. Despite the heat, slump, &c., the Palladium was crowded.

MUNICIPAL RECITALS.

Developing Glasgow's Entertainment Facilities.

Glasgow Corporation has decided to organise Saturday afternoon recitals in the City and the St. Andrew's Halls from Oct. 1 till Feb. 28. If possible, similar recitals will be given in such of the district halls as may be suitable.

It has been agreed to have a uniform charge of sixpence for admission, including tax, to all parts of the halls.

A committee has been appointed to supervise the programmes, with instructions to give engagements, as far as possible, to choirs, soloists, and other artists who have taken a prominent part in the Glasgow Choral Competition and other similar festivals.

The Corporation is investigating the possibilities of utilising the halls to better effect in providing popular entertainments for the citizens. The grand ballroom suite of the St. Andrew's Hall is to be surveyed in order to ascertain how the hall can be better utilised during the winter for dances, kinderspiels, or other forms of public entertainment.

CINEMA ORCHESTRAL ORGANISTS.

TO THE EDITOR OF "THE ERA."

SIR,—You recently published my letter urging music publishers, home and foreign, to seriously consider the advisability of discontinuing the publication of special organ obligato parts: the suggestion being that the piano conductor's copy suitably "cued" is of much greater use in about 95 per cent. of cases, owing to the varying and constantly changing conditions under which the cinema organist "carries on." I sincerely hope no musician will ever be displaced through the introduction of organs everywhere into the cinema, although I cannot deal at length here on that aspect of the matter; but when we read of Scriabine's and Stravinsky's "futurist" compositions being issued for *small orchestra and harmonium*, is it not about time the C.O.O. took stock of his position? *Has he* any *position at present*? One of the cutest and most (financially) successful cinema managers I ever met informed me he could get plenty of organists, then he found "they all wanted training," and, after a few months, and as soon as they gained experience and acquired knowledge, they left. I know he has had at least six in less than two years. Is it so everywhere? And, if so, why? If there be in this country an association of cinema directors or proprietors, and no doubt there is, if I knew where to find it, I would like to place the following brief exposition before them as to how the brain, the mind, and the experience of the qualified orchestral organist works. I shall have to touch on several things.

1. Now, in reading out loud—and bear in mind the cinema organist has to "think" out loud, *i.e.*, play, that last sentence of eight words, which word shall I pronounce first? The fool will say the "I," *i.e.*, the first word; the cautious will hesitate and reserve their answer; but the wise man will not answer at all UNTIL he knows who "I" am. For instance: (a) the elocutionist will not pronounce the first nor any word UNTIL he has mentally noted where the full stop "right at the end" comes; and why? Simply because he makes himself supremely ridiculous if he mis-judges the amount of breath required to give the whole sentence its full meaning in actual pronunciation: and where my full stop comes governs that. (b) But the school teacher trying to cure a pupil of lisping only welcomes one word, the last: "things." (c) Which is the very word dreaded by the pupil himself, through ignorance, inexperience, or misfortune. (d) While the singer will get his greatest effect with the "ng" in "things": it will "show off" to great advantage his magnificent head (nasal) and chest resonance. And so we might go on indefinitely.

2. But suppose the Editor prints—the sentence thus: "— — — to — — several —." Where are we? He automatically wipes a, b, c, and d out of existence; he virtually buries them in their grave; they are not given a dog's chance, much less a sporting chance, and very much less a fair chance, of showing that they ever lived. Assume I have personally been trained like unto a, b, c, and d., *i.e.*, in elocution, teaching, lisping, and singing: cui bono? As just printed (sic), I am not asked to read out loud a sentence: I am virtually instructed to try and translate a cryptogram or conundrum.

3. It is not merely foolish on the part of the Editor to print tens of thousands of copies with the sentence as at 2. It is an impertinence; what possible right has he to dictate to me or to anyone else what word, words, or punctuation mark, even, he means to leave out as of no importance? If the full stop is left out the elocutionist *must* remain DUMB. Without it the eight words, though printed correctly, are of no value; being highly educated, he sees that; an illiterate person would of course not worry, but just gabble on. So would a lunatic.

4. I hold no brief for the cinema organist per se; I contend, rather, that the orchestral organist technically efficient should have the following qualifications *before he ever sees the inside of a cinema*, either as orchestral pianist or organist, viz.:

(a) Good finger technique (pianoforte).
(b) Good finger technique (organ technique).
(c) In theory: good knowledge of harmony.
(d) Counterpoint, strict and free; simple and double.
(e) A fair grounding in canon, fugue, imitation.
(f) A similar standard of study in orchestration.

An hour's study daily for a couple of years would make any orchestral player efficient I think in this theory, and do away with many of his difficulties and perplexities.

5. What and who inspired Gounod to write his famous "Ave Maria"? When Melba sings it she does not "sing" one note of harmony: she sings a "melody," not a "chord." Bach, too, didn't write a single chord: he wrote arpeggios only, no harmony. Assume Gounod was a cinema organist, his training in theory was probably not a whit better than that of thousands of British music students, including many (church) organists, all of whom may have worked thousands of exercises in theory. As we have assumed Gounod was a cinema organist, I make the suggestion in all seriousness that it was *the cinema proprietor of exceptional far-sightedness* who actually "inspired" the counterpoint, the "Ave Maria"; he (a) first of all engages Gounod, the musician well trained in theory, (b) and then takes the elementary and common-sense precaution of making him earn his salary by placing in front of him a piano conductor's copy of the Bach prelude. True, there were no cues; only arpeggios; but it was not abbreviated; it gave Gounod, or any other qualified musician, *all* the cues required to improvise a dozen counterpoints (counter-themes), if necessary. It was "up to" Gounod to seize the oportunity.

6. Just the ordinary (*i.e.*, complete) copy, then, as printed by the music publisher, and *supplied by the employer*, gave us the famous "Ave Maria." (The first bar of the prelude is not Bach's at all, but simply a traditional "tuning up" trial, used probably for tuning pianos centuries before Bach's time, and much in vogue to-day with piano tuners of the highest class.)

But only the *complete* copy enabled Gounod to mentally note (a) its harmonie (chordal) texture, (b) its sequential treatment: making any good counterpoints more interesting and easier to devise at sight, (c) its colour scheme: commencing softly, then crashing out fortissimo and dying away softly; (d) its register: when the music smashes away in the bass the lofty counterpoint soars up sublimely into the high treble register; (e) its modulation suggestions; (f) its contrapuntal basis, &c.

Yet had *one single bar* been left out in the copy, this "Ave Maria" would never have seen daylight, the sequence in Gounod's train of thought would have had a fatal missing link, and the world of musical art would have been so much the poorer, or else I greatly err.

To sum up: In almost any issue of "The Era" I see in the advertisements legions of instances of music libraries being offered or demanded as an attraction, and as in not a single instance are the organist's reasonable requirements even mentioned, it is demonstrably proved that not one such offer is of the slightest artistic, public, or commercial benefit to any cinema where there is an organ; the organist is absolutely and definitely ignored; for these advertisers and the cinema proprietors behind them he doesn't exist. Anything is good enough for him, and too often "anything" means nothing.

I ask cinema proprietors: Is this a wise policy? I guarantee that any (good) cinema's own library, formed before the war, is not only worth its net original cost to-day, but with hundreds of compositions costing now three, four, or perhaps ten times their pre-war price, such a library is increased in value perhaps 500 per cent., and has proved an excellent investment; and if an organ is contemplated as an additional instrument, the £30 or £40 outlay for a complete set of piano conductor's copies is an annoying expense, granted, but in turn should prove a highly profitable investment for the proprietors; while the emasculated and generally useless "special" organ part, or the flute or double bass part, usually regarded as the organist's sole perogative, will quickly prove themselves to be the fraud and sham they really are; of no real value to the directorate, dangerous and very discouraging to the organist, and of no musical value to orchestra or patrons. Mr. Shirley North ranks as one of our finest cinema music directors, and is a splendid violinist; I have some knowledge as to his private library for small orchestra, and which has been carefully selected: I estimate a complete set of p.c. copies (for his organist) would cost him well over £50, which gives any cinema organist food for thought.—Yours truly,

E. ATKINS.

22, Addison-road, King's Heath, Birmingham.

WESTMINSTER CHORAL SOCIETY.

The Westminster Choral Society, which is under Messrs. Boosey and Co.'s direction, and whose conductor is Mr. Vincent Thomas, promises an interesting programme for the winter season. In the list stand several choral works by British composers: Hubert Bath's "The Legend of Nerbudda," Emily Woodforde-Finden's "Pagoda of Flowers," three new choral ballads by Quilter, and Napier Miles' "Music Comes." Besides these, Sir Charles Stanford's "Stabat Mater," which the society performed last season, is to be repeated. Bach's "Sleepers Awake," will also be given.

Among the soloists engaged are Miss Carrie Tubb, Miss Phyllis Lett, Miss Flora Woodman, Miss Astra Desmond, Mr. Arthur Jordan, Mr. Barrington Hooper, Mr. Horace Stevens, and Mr. Herbert Heyner. The choir's engagements include two appearances at choral concerts in Queen's Hall, and three, in part songs, at the Albert Hall London Ballad concerts.

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MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music suitable for the following films:—

"LET'S BE FASHIONABLE."
Paramount-Artcraft Film.
Five Reels.
Released August 22.

Change Cues.	Style.	Nature of Number.
Opening	Fox trot ..	Bri.
Elmhurst—If you wish to	Waltz lente	Slo. Flo. Mel. Lng
A fresh victim ..	Fox trot ..	Bri.
*When May and Maclean seen	Intermezzo	Dnty. Lit. Lng
But I think it would	Romance..	Slo. Dram. Mel.
Elmhurst's smart country club	Waltz lente	Lit. Flor.
At one o'c ock, Henry	Fox trot ..	Bri.
Their constant devotion	Intermezzo	Lit. Bri. Lng
Bettie Turner — the little	,, ..	Lit. Flor. Very Lng
What are you doing here	Romance..	Ser. Flo. Mel. Lng
*When dog seen in kennel	,, ..	Slo. Sli. Dram. Mel.
Loomis—I'll tell you	Mysterioso	Short work up
Ah! I got it back ..	Overture ..	Hvy. Dram. Agit.
My Hero	Romance..	Bri Flo. Mel.
After many "You dids"	,, ..	Dram. Mel.
Henry is walking because the	Tarantelle	Lng Bri.
But sport clothes sometimes	One step ..	Popular Bri.
*When Maclean and Betty go out	Romance..	Slo. Flo. Mel.
When a novice plays	,, ..	Lng Ser. Ex. Flo. Mel.
He must have been ..	,, ..	Short Flo. Mel.
*When Maclean finds boat	Overture ..	Dram. Ex. Hry.
*When Maclean throws Hammond	Intermezzo	Bri. Lit.

* Action. Rest titles.

"TWINS OF SUFFERING CREEK."
Fox Film.
Released August 22.

Change Cues.	Style.	Nature of Number.
PART I.		
Suffering Creek was a name	Overture ..	Dram. Alleg. Agit.
Little Casino	Intermezzo	Lit. Bri.
They've held up ..	Romance..	Shrt. Ser. Flo. Mel.
The etiquette of ..	,, ..	Lit. Flo. Mel.
The gambling population	Intermezzo	Lit. Bri.
Oh, for heaven's sake	Romance..	Ser. Dram. Mel.
Next evening	Valse lente	Slo. Flo. Mel
Say Pemberton, there's two	Overture ..	Hvy. Dram.
All right, you can have it	Romance..	Ser. Slo. Flo. Mel.
PART II.		
Muvver, you said you'd come	Romance..	Ser. Slo. Ex. Mel.
If Mamma's babies will stop	,, ..	Ser. Dram. Mel.
The daily visit	,, ..	Ser. Flo. Mel.
*When Bill finds letter	,, ..	Hvy. Dram. Mel.
Sonny, get some grub	,, ..	Ser. Slo. Flo. Mel.
PART III.		
Evening	Intermezzo	Lit. Bri. in 4/4
*When Lem arrives at cabin	Overture ..	Hvy. Dram.
*When Lem enters room	,, ..	Shrt. Alleg. Agit.
*When Lem knocked down	Same ..	Slo. down
*Whem Lem rides off..	Romance..	Ser. Slo. Flo. Mel.
*When Babies wake ..	Intermezzo	Lit. Bri.
*When Lem enters ..	Prelude ..	Slo. Dram. Ex
PART IV.		
So Bill Lark starts out	Overture ..	Dram. Alleg. Agit. slow down
Do you think	Romance..	Hvy. Dram. Mel
*When Bill enters ..	Overture ..	Dram. Alleg. Agit.
Do you suppose ..	Romance..	Hvy. Dram. Mel.
Next morning.. ..	Intermezzo	Lit. Bri.
PART V.		
Later in the day ..	Overture ..	Hvy. Dram. Agit
*When coach by outlaws	,, ..	Hvy. Fight Alleg. Agit.
*When Bill carried off coach	Romance..	Hvy. Dram. Mel
Got engagement ..	,, ..	Hvy. Dram. Ex. Mel
*When Pemberton seen on horse	Overture ..	Hvy. Dram. Fight Alley
Pemberton's dead ..	Romance..	Ser. Slo. Flo. Mel.

* Action. Rest titles.

NOTES ON NEW MUSIC.

A SONG OF THE NAVY.

Our popular Prince, who leads Fashion in most things, has done his best to set the seal of popularity on W. H. Perry's "Our Jack," by his gracious acceptance of a presentation copy. The song is another glorification of Jack Tar's heroic history, from Nelson's day to ours. There is a jaunty, buoyant sort of tune that goes with a swing. It does not fit the words at all points, having evidently been invented apart from them, but it can be arranged by an experienced singer. For instance, at the end of the verse part, instead of allowing the accent to fall on both the unimportant syllables in "The Navy," as written, the "the" should be transferred to the last note of the penultimate bar. Then the first syllable of "Navy" will come, as it should, on the first note of the last bar. And "gay" had better be dropped out of "Brave flies the gay pennant," in the chorus. To sing the double syllabled "pennant" on one note is too awkward. Besides, it jars on the ear. The Oxford Music Co., 3, Now Oxford-street, are the publishers.

MATCHING MUSIC.

The special incidental music for the Houannes H. Zilelian Armenia films of the Milan picture, "Joseph and His Brethren," to be seen at the Philharmonic Hall on August 28, is being arranged by Mme. May Walter, who "looked after" "The Battle of Waterloo," "The Battle of the Somme," "Antony and Cleopatra," and other "super" productions of a year or two ago in a similar way.

"I think 'matching' music was born in me," says Mme. Walter, "for I remember, at the age of fifteen, 'accompanying' some lantern slides that were being shown at a concert at my Staffordshire home. Portraits of famous cricketers of the day ended the series, and everybody specially praised me—though I couldn't understand why—when I ended my repertoire with 'Tom Bowling'—my 'show' piece, always saved till last!"

TO DISENGAGED ARTISTES.

SEE OUR SPECIAL OFFER ON PAGE 3,

CONCERT PARTIES, ARTISTS, AND ENTERTAINERS.

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THE

CHECKS

VAUDEVILLE CONCERT PARTY.

Including TOM DALY.

THE LAUGHING SHOW OF 1921.

VACANT SEPT. 19, 26.

TOM DALY, 8, Stockil Road, Doncaster.

SONGS AND SINGERS.

B. Feldman and Co.

At the Karsino Hotel, Hampton Court, on Sunday last, Maurice V. Stratum's fine orchestra gave a magnificent programme of Feldman publications, including the new Continental Foxtrot senation, "Campanas." Other numbers featured were "Rose," "Bright Eyes," "Caresses," "Avalon," "You Oughta See My Baby," "Palescena," "Down Yonder," and "Moonbeam."

Nell Calvert at Islington Empire this week is a pronounced success in "Margie." Miss Calvert will shortly produce another bright item from the Feldman catalogue.

Pierce and Rosslyn, who always make a big feature of Arthur Street numbers, are just now giving their artistic best to "Down Yonder." Their fine work is keenly appreciated.

Jennie Reeve has a couple of outstanding successes in "Margie" and "You Oughta See My Baby." Both numbers are given with excellent effect.

The Scamps are creating quite a furore on their Syndicate tour with "Down Yonder," a number eminently suitable to their bright act.

The Eastbourne Concert Party find much favour in "Best Little World," "Casey's Cabaret," "Movieland," "Doctor Briny," and "Cupid Plays the Dickens with Us All."

The Decunas are at the Hippodrome, Wrexham, this week, featuring with immense success "Down the Trail," "Old Pal Why Don't You Answer Me?" and "Margie," the last named as a xylophone solo.

Malvina is doing big things in violin connection with "Avalon," "Margie," "Bright Eyes," and "I'd Love to Fall Asleep."

Alec Regan's fine work in "Best Little World," "Rose of Bloomsbury Square," and "Old Pal Why Don't You Answer Me?" is highly appreciated.

"Angels" has proved a big success at the hands of Adair and Dowd.

Harry Cove of the The Elliotts, has made a very fine record of "Down Yonder," which number The Elliotts are featuring in first-class style.

O'Meara and Mayson report great success with "Bom Bom Bom Bhe."

Mr. and Mrs. Leo Kane's Juveniles have introduced "Down the Trail," the number having a most excellent reception.

The "Selects" Concert Party at Lymington are working nineteen Feldman numbers, all established successes.

Arthur Sherwin finds "Smilin' Through" a terrific hit in his attractive act.

May and Earle report a big hit with "Down the Trail."

Harold Davies says "Avalon" is a big feature with him.

Marie Gilbert is featuring "Come On Papa," "Avalon," "Down the Trail," and "Margie," the last named being in particular favour.

The Miles Stavordale Quartette are making a big instrumental feature of "Avalon," at the London Coliseum this week, and meeting with exceptional success.

In Albert Vivian Peake's artistic production "One Fleeting Hour," "Down the Trail," and "Carissima" are pronounced vocal successes.

Francis and Day.

That delightful song, "It's All Over Now," is this week one of the most-talked-of and encured for numbers at Blackpool, and Ella Retford, who made a stupendous hit with it in America, and who is now singing it at the Palace, is repeating her triumph, and eliciting much applause from Mr. Harrop's myriad patrons. At the Winter Gardens, too, in the magnificent Empress Ballroom, May Merry is daily singing "It's All Over Now," to the evident delight of the crowds who throng Mr. John R. Huddlestone's wonderful establishment. At Devonport, also, the song—esteemed to be a big potential pantomime "winner" for the forthcoming 1921-2 season—is losing nothing in the hands of that delightful vocalist Nellie Wigley, a bright particular star, this week at the Hippodrome there.

"Wait Till Your Ship Comes In" is yet another ditty the popularity of which is increasing by leaps and bounds. Blackpool has taken it to its heart, Eric York's renditions enhancing the beauties of the composition, and at Margate Murray Ashford is charming his hearers with its dulcet strains. It numbers among its adherents such well-known artists as Ethel Hook, Jane Croft, Agnes Yorke (who is this week at Tottenham Palace), Margaret Norton and Gladys Simmonds, Bernard Turner, and Joseph Cheetham.

"Sweet and Low," the famous lullaby song, continues to entrance its hearers at seaside and inland resorts alike, and remains a welcome special feature in the hands of Bridie Moloney in "Sparks and Flashes of 1921," at the Blackpool Winter Gardens. Ethel Hook, Jean Andrews (at Ipswich), Ina Hill, Agnes York (Palace, Tottenham), The Romanesca Quintette, Gladys Ashton (Margate), Mathers Atkinson and Doris Bentley (Blackpool), Arthur Robson (Margate), and Bert Symes (Llandudno), are among the singers who find in "Sweet and Low" a sure applause-getter.

At the Palace, Blackpool, Fred Barnes' innumerable admirers are enjoying to the full a budget of the firm's songs, and clamouring, like Oliver Twist, for more.

Lawrence Wright Music Co.

Writing from West Stanley, Miss Dorothe Godfrey, who is playing the title-rôle in "The Movie Maid" Co., informs us that she has scored heavily with "Silver Star" ever since she first produced this number. This week they are playing at the Theatre Royal, Jarrow-on-Tyne, where it is still going as big as ever.

Miss Minnie Collins, who is at Stockton-on-Tees, has also put on "Silver Star" with enormous success, and her rendering of it is the signal for great applause. Miss Collins also scores very heavily with "Playthings," a ballad from the pens of Worton David and Horatio Nicholls.

Constance Risdon and Vedale are doing an all Lawrence Wright programme, and at the Empire, York, this week, they are gaining enormous applause for the splendid rendering of "Blue Bird." Besides this they are also making a big hit with "The Lisp of a Baby's Prayer," while "Down That Old Missouri River" and "K-K-Kiss Me Again," two light numbers, also prove very successful.

Miss Olive Darty, who is at the Palace, Chatham, this week, is making a very big hit with "Silver Star,"

Mr. Harry Murray is making a big hit with his Omaha Concert Party at Folkestone, and informs us that he is very successful with all Lawrence Wright numbers.

Mr. Frank Bevan, who is playing the juvenile lead in "Peaches in Paris," writes us that he is scoring all along the line with "The Memory of a Song." He says, "It is without doubt the finest number I have ever worked, a perfect storm of applause greeting me at the end of the song at every performance."

G. H. Elliott continues to score with "If You're Going Back to Dixie," which has proved an enoromus winner for him ever since he first produced it. Mr. Elliott is playing at the Hippodrome, Liverpool, this week, where it is going as big as ever.

Another artist who finds "If You're Going Back to Dixie" a winner is Miss Dolly Ross, and at the La Scala, Saltcoats, this week, she is gaining hearty applause for this number. Miss Ross is also doing very big indeed with "K-K-K-Kiss Me Again" and "The Lisp of a Baby's Prayer," while last week at the Empire, Irvine, she did very well with "Omaha."

At the Metropolitan this week the Gleesome Singers are delighting their audiences with their beautiful rendering of Worton David and Horatio Nicholls' big ballad, "The Lisp of a Baby's Prayer."

Last week, at the Victoria Palace, the Sparkling Mozelles made a terrific hit with "Sing a Song of Old Virginia," and this week they are repeating their success with the song at the Palace Theatre, Salford.

Mr. Harvey Brinton, the piano comedian, is playing at the Empire, Maryport, this week, where he is creating great merriment with his rendering of "What Did It Cost King Solomon?"

Miss Queenie Leighton, writing to the firm, informs us that she found "Every Morning" a tremendous success at Collins's last week, and she is repeating her success with it this week at the Grand Palace, Clapham Junction.

Mr. Terry Wilson, who has been singing "That Dear Old Dad of Mine" for some time, finds it a continued success. He is using it this week at the Empire, Ardwick Green.

Dick Henderson.

Dick Henderson, the Yorkshire comedian with a voice, has just wired to the Lawrence Wright Music Co. as follows:—"Produced 'Playthings' Tottenham. Unanimous opinion best ballad I have ever had, for which many thanks." Mr. Henderson is doing this number at the Palace, East Ham, this week, and is scoring a very big hit with it.

CONCERT PARTIES ON TOUR.

A LA MODE.—Aug. 15, Pier, Cleethorpes.
ANGLO-INDIANS.—Aug. 22, Royal Pier, Southampton.
ARCADIANS.—Aug. 15, Pier Pav., Redcar; 22, Arcadian Pav., Leeds.
ARCADY.—Aug. 15, Norwich; 22, Lowestoft.
BARGAINS. — King's Pav., Cleethorpes (Season).
BOX OF VESTAS.—Aug. 15, Albert Hall, Stafford.
BREVITY.—Aug. 15, Central Hall, Hoylake; 22, Public Rooms, Hornsea.
BRITE 'UNS.—Marine Parade, Southend (Season).
BROWNIES.—Paignton, Devon (Season).
BUBBLES.—Aug. 15, Pav., Torquay; 22, Victoria Pav., Ilfracombe.
BUSYBODIES, THE.—Cliff Park, Dovercourt (Season).
CAMOUFLAGE.—Bexhill (Season).
CARAVAN.—Aug. 15, Yarmouth.
CARNIVAL.—Arcadia, Sandown (Season).
CATLIN'S ROYAL PIERROTS.—(No. 1 Co.), New Arcadia, Scarboro'; (No. 2 Co.), Arcadia, Llandudno; (No. 3 Co.), Arcadia, Colwyn Bay (Season).
CHUMS.—Aug. 15, Palace, Douglas, I.O.M.; 22, Pavilion, Seaforth.
CIGARETTES.—Aug. 15, Yarmouth; 22, Cromer.
CLIQUE.—Aug. 15, Palace, Redruth.
DAINTIES.—Aug. 15, Summer Pavilion, Tunbridge Wells.
DICE.—Aug. 15, Sylvan Palace, Aberystwyth.
DUTCH PLAYERS.—Aug. 15, Salters Hall, Droitwich.
ELITES.—Aug. 15, His Majesty's, Barrow.
FANATICS.—New Pav., Burnham-on-Sea (Season).
FANTASY.—Aug. 22, Alexandra Gardens, Weymouth.
FARCE.—Aug. 15, Pavilion, Barmouth.
FOL-DE-ROLS.—Floral Hall, Scarborough (Season).
FOREST FOLK.—Aug. 15, Pier Pav., St. Annes-on-Sea; 22, Arcadian Pav., Leeds.
FRILLS AND FLOUNCES. — New Spa, Bridlington (Season).
FROLICS, THE.—Pavilion, Park Hill, Croydon (Season).
FUZEES.—Pav., Morecambe (Season).
GIPSIES.—Aug. 15, Pavilion, Selsey; 22, King's, Herne Bay.
HARLEQUINS. — Pavilion, Ramsgate (Season).
HUMORESKS.—Coronation Bandstand, Westgate (Season).
IDEALS.—Aug. 15, Pav., Port Erin.
IMPERIAL SCOTS.—Aug. 15, Aq., Yarmouth.
JACK O' LANTERNS.—Aug. 15, Douglas, I.O.M.; 22, Olympian Gdns., Rock Ferry.
JAKE-A-LOO.—Aug. 15, Assembly Rooms, Salisbury.
JOLLITY.—Aug. 15, Jesmond Pav., Newcastle; 22, Kursaal, Whitley Bay.
JOVIAL JOLLITIES. — New Theatre, Crewe (Season).
LAUGHING TIME.—Aug. 15, Pier Pav., Penarth ;22, Pavilion, Derby.
L.S.D.s.—Aug. 15, Leas Pavilion, Folkestone.
MASKS AND FACES.—Aug. 15, Guernsey; 22, Guernsey.
MERRIONS.—Aug. 15, Prestatyn; 22, Jesmond.
MERRY ARCADIANS.—Aug. 15, Picture House, Harrogate.
MERRY JAPS.—New Pav., Morecambe (Season).
MEXICANS.—Aug. 15, Arcadian Pav., Sheringham; 22, Folkestone.
MODESTY.—Aug. 15, Lyric, Hull.
MOUNTEBANKS.—Aug. 15, String G., Lowestoft; 22, Lounge, Hunstanton.
NEW CADETS.—New Pav., Porthcawl (Season).
NONSENSE.—Bohemia, Broadstairs (Season).
NOVELTY.—Aug. 15, Connaught Hall, Worthing; 22, Connaught Hall, Worthing.
O.P.Q.s.—Pier, Eastbourne (Season).
OPTIMISTS.—Arcadia, Llandudno (Season).
ORANGE CLUB.—Aug. 15, Theatre, Tonbridge; 22, Pavilion, Selsey.
ONCHANS. — Onchan Head, Douglas (Season).
PALACE PIER FOLLIES.—Palace Pier and Winter Garden, Brighton (Season).
PEDLERS.—(No. 1), Clifton Hall, Margate (Season); (No. 2), Whitby (Season).
PIED PIPERS.—Aug. 15, Weymouth.
PIERROT, PIERRETTE, AND PIANO.—Aug. 15, Arcadian Pav., Leeds; 22, Gaiety, Ilfracombe.
POPPIES.—Hastings (Season).
POT-POURRI.—Pier Pav., Teignmouth, S. Devon (Season).
PRO RATAS, THE.—Aug. 15, West End Assembly Hall, Pwllheli; 22, West End Assembly Hall, Pwllheli.
PUPPETS.—Aug. 15, Stowhill Pav., Newport.
QUALITIES.—Aug. 15, Pavilion, Swanage.
QUIXOTES.—Aug. 15, Patti Pav., Swansea.
"Q's," THE.—Aug. 15, Lounge, Hunstanton.
RAMBLERS.—Bexhill (Season).
ROGUES.—Aug. 15, Glasgow; 22, Blackpool.
ROLLING STONES.—Aug. 15, Pier, Cromer.
ROYAL ARCADIANS.—Aug. 15, Pier, Redcar.
ROYAL MASCOTS.—Aug. 15, Pavilion, Whitehead; 22, Pavilion, Whitehead.
ROYAL VAUDEVILLIANS. — Aug. 15, Assembly Rooms, Chester; 22, Pavilion, Rusholme, Manchester.
RUSTICS, THE.—Pav., High Wycombe (Season).
SCOTTISH DONS.—Aug. 15, Lawn Pav., Bexhill-on-Sea; 22, Roath Park Pav., Cardiff.
SEVEN ACRES, THE.—Dome, Worthing (Season).
SEVEN ESCALADES.—Aug. 15, Stowe Pavilion, Newport.
SEVEN NOBODIES.—Aug. 15, King's Hall, Herne Bay; 22, Pier, Aberystwyth.
SHRAPNEL.—Aug. 22, Aquarium, Brighton.
SOCIETY SIX.—Aug. 15, Jephson Gardens, Leamington; 22, Pier Pav., Cleethorpes.
STELLARS.—Paignton (Season).
SUMMITS, THE.—Aug. 15, Arcadian Pav., Bradford; 22, L. P., Port Erin.
SUPERBS.—Aug. 15, O.G., Rock Ferry; 22, Olympian Gdns., Sheringham.
SUPREMACY.—Aug. 15, Normanton Pav., Derby.
TANGLERS.—Aug. 22, Arcadia, Prestatyn.
TONE.—Aug. 15, Floral Hall, Hornsea.
TONICS.—Vic. Pier, Blackpool (Season).
TOPPERS.—Aug. 15, Coronation Gardens, Leyton.
TWEENIES.—Aug. 15, Roath Park Pav., Cardiff; 22, Pier Pavilion, Penarth.
VANITIES, THE.—Aug. 15, Empire, Redcar.
VARIETIES.—West End Pier, Morecambe (Season).
VARIORUM.—Aug. 15, Clarence Pier, Southsea.
VERSATILES.—Aug. 15, Ilfracombe.
WALLIS ARTHUR ALFRESCO CONCERTS.—Olympian Gardens, Bognor (Season).
WANGLERS, THE.—New Pav., Minehead (Season).
WAVELETS.—Harbour Pav., Morecambe (Season).
WITS, THE.—Aug. 15, Olympian Gardens, Cromer; 22, Britannia Pier, Gt. Yarmouth.
YE WAGS.—Aug. 15, Pavilion, Rusholme; 22, Assembly Rooms, Chester.

CONCERT PARTY & ENTERTAINMENT NOTES.

The Art of the Producer—A Popular South Coast Pavilion—The Up-to-date C.P.

Last week we offered some remarks on the subject of concert party pianists and their unique value to a show. Some "producers" have pointed out to us that they receive even less notice than the pianists, notwithstanding the fact that their work is of the utmost importance in the presentation of an up-to-date concert party entertainment. We acknowledge the truth of this contention. A good producer is essential, and he can do wonders even with inferior material in the shape of artists or numbers. The chief aim of the producer is to obtain successful results by comparatively simple methods. He must not expect the melodious soprano of the company to be able to accomplish intricate dances. She can, however, after a little concert party experience, show some little proficiency in simple steps and easy movements, and it is up to the tactful producer to utilise these steps and movements in combination with the other artists in the company to the best advantage. When this is properly accomplished the result is pleasing, and what are really quite simple movements appear elaborate to the audience.

Effect is what the producer has to obtain, and when he is handicapped with difficult material his art has to be exercised to the utmost degree. One of the most essential qualifications needed by the producer is tact. He must also possess infinite patience, and the ability to make his explanations of what he wants done obvious to the artists. The rest come with rehearsal. Occasionally we see printed on a programme the fact that the show has been produced by so-and-so, but the importance of that gentleman's work is seldom if ever properly recognised or appreciated by the audience. We esteem the producer's art, and take this opportunity of paying tribute to it.

Concert Party Work at Bognor.

Probably one of the most successful concert party pavilions on the South Coast is the Olympian Gardens, Bognor. It is also certainly one of the oldest, for it is over twenty years ago, and when the concert party business was in its earliest infancy, that Messrs. Paul Mill and Wallis Arthur combined forces and opened this pavilion. They also opened up at Hastings, Lowestoft, and Cromer. Our old friend, Paul Mill, alas! is no longer with us, but Mr. Wallis Arthur continues to carry on the good work of the Summer Entertainments' Syndicate, Ltd. Olympian Gardens has always been a tremendous success. A pavilion can but play to capacity, and that it what the Olympian Gardens does nightly throughout every season. Bognor has grown year by year as a seaside resort, but the fame of Olympian Gardens reached its zenith a long time ago, and it has always been recognised as one of the attributes of the town.

Artist and Business Man.

We wonder how many concert artists of the present generation remember Mr. Wallis Arthur when he was one of the most prominent comedians in London? We recollect him very distinctly. He had a merry style of his own—a sort of Arthur Roberts vein of humour. He was also one of the very first to recognise the value of having original songs of his own, and one of a distinctly Continental flavour and a French title was for some years quite the rage of the London smoking concerts. Mr. Arthur's greatest gifts, however, lay on the business side, and these he eventually applied to running concert parties with the utmost success. His concert parties are not now, nor have they ever been, of the accepted style of to-day. He has always relied for the success of his shows on the individuality of the artists, and not on combined effects. Consequently we find but few concerted numbers in the programmes as presented by his company at Bognor.

An Up-to-Date Party.

His 1921 company well sustains the reputation of many years' standing, and each of the artists shows exceptional ability. Miss Una Worth, so well known to the concert world as an eminent soprano, sings charmingly such songs as "The Stars Have Eyes" and "In the Garden of England." Mr. David Openshaw is also a well-known vocalist, and is heard to advantage in "My House Behind the Red Hill" and "Belle Marie." Mr. Lawrence Jackson is a remarkably fine pianist, and his solos may well be described as a feature of the programmes. As a light comedienne it would be hard to find a better one than Miss Jennifer Gwyn. One can only describe her as delightful, and she is certainly one of the biggest favourites at Bognor. In style and expression she leaves nothing to be desired. There are two excellent comedians in the company—Mr. Noel Pherns and Mr. Claude Chandler. They both have many novel and original sketches and songs, and evoke the heartiest laughter the whole time they occupy the stage. Miss Jennifer Gwyn and Mr. Noel Pherns also contribute some very successful duets. It may well be said that Mr. Wallis Arthur's 1921 company still holds its own in the way of popularity at Bognor.

CONCERT PARTIES AT WORK.

The Versatiles.

Under the personal direction of Mr. Scott Gordon, this charming concert company is winning laurels this week at the Victoria Pavilion, Ilfracombe, all the programmes submitted being novel in character and produced with an effect highly creditable to each artist concerned.

The Epics.

With musical comedy figuring largely in their work, the Epics are this week occupying the stage of the Gaiety Hall, Ilfracombe, "The Girl from the Golden West" and "A Cabaret Revel" being two of their most popular numbers. The company includes Misses Denise Delza, Eileen MacCarthey and Joan Allan, Messrs. Jackson Moore, Stanley Brent, Couth Griffith, and Douglas Cranston.

Masks and Faces.

This talented concert party have been a big draw at the Alexandra Gardens, Weymouth. Roy Galloway is a capital entertainer, Miss Sylvia Welling, Horace Manger and Adelaide Hartland are also excellent, and the singing of Miss Beryl Hayden is much admired. Miss Dora Marshman is a first-class pianiste.

Laughing Time.

This company has proved at the Pier Pavilion, Plymouth, that it is happily named, for its breezy humour and varied repertoire have been very popular. Barrie Seddon and Olive Stokes are vastly entertaining, their concerted numbers bringing out their all-round ability in a manner that provoked peals of laughter. Trixy Kay is clever in burlesque and Harry Jay distinguished himself in comedy, while George Barker's entertaining at the piano is an enjoyable variation. Robert Layton's fine baritone and Jean Harley's sweet mezzo-soprano are a delight. Ella Victoria dances charmnigly, and the Harmony Four justify their name.

The Versatiles.

For Plymouth Hoe, Mr. G. E. Prance scored in engaging this smart little party. W. Scott Gordon is a rollicking comedian, whose style appeals to the holiday audience. Mr Harold Stroud is a delightful tenor, and has a fine taste in the selection of his songs. As a child impressionist, Miss Queenie Scott is smart, while she sings with much charm. Mr. Edward E. Sinclair varied his mandoline and banjo selections with clever dancing. Mr. Reg Northall scores as an entertainer, and Miss Empsie Harlow is a vivacious comedienne, while Mr. Seymour Douglas distinguishes himself at the piano, both as soloist and accompanist.

Mischief.

This concert party, consisting of Elsie Ingle, Nella Della, Aimee Floretta, Fred E. Wynne, Arthur Rigby, jun., Sydney Wilson, and Jack Granville, are appearing at the Pierrotland Concert Hall, Bognor, this week, and on souvenir night (Friday next) a new song by a famous composer will be given to each purchaser of a ticket for the higher-priced seats. Miss Dorothy Varick, the popular entertainer, has been specially engaged to appear at to-day's matinée.

Ye Wedgwood Classics.

Mr. Frank Jackson's costume concert party, Ye Wedgwood Classics, are at the Anglesey Palace, Burton-on-Trent, this week. The following artists have made their début before a Burton audience, and have been pronounced excellent:—Horace Wells, comedian; Vera Coles, speciality dancer; Idwal James, Welsh tenor; Eric Daunt, in monologue; Lionel Leone, light comedian and dancer; Frances Heyes, contralto; Lilian St. Rich, solo pianiste.

The Tones.

"For two weeks past this clever combination has been appearing in Rouken Glen and other Glasgow parks, and have proved very popular. Messrs. Harry Taylor and Charles B. Hargraves run the troupe. The first is an excellent solo pianist and accompanist, and his partner a baritone of special gifts. In Ernie Leno they possess a comedian of genuine ability, and the way in which he reproduces the style and mannerisms of the immortal Dan, with a dash of his own humour in addition, is a treat. Misses Maud Gardner, Lena Lawton, and Mabel Hirst, with Mr. Frederick George as light comedian, complete the ensemble.

Novelty.

Over 9,000 persons paid to see Mr. Harry East's super concert party, Novelty, at the Royal Pier Pavilion, Southampton, during their fortnight's stay. They broke all existing records for receipts, and their second week was more successful than the first. On Friday evening last, when a special "request" programme was given, the spacious pavilion was packed, and the programme was received with the greatest enthusiasm. Mr. H. C. Sait, the concert manager, has re-booked Novelty to open again next Easter.

Fantasy.

Bearing the Gane and Morley mark of excellence, a cleverly conceived show, under the title of Fantasy, is the attraction at the Paddock Gardens, Guildford, this week. The artists include June Pearson, a soprano singer of more than average merit; Vena Vesci, a talented danseuse; Mollie Wynter, a pleasing sifflieuse; Chas. Gordon, baritone and instrumentalist; Frank Lordon, who entertains cleverly with character sketches and ventriloquism; Jose Bradly, a cute light comedy girl and pianiste; and Mark Stone, responsible for much hearty laughter throughout.

Feldman's Onchans.

This talented company of vaudevillians are a distinct attraction at Onchan Head, Douglas, I.O.M. Their performance, three times daily, amuses large and cosmopolitan audiences. Miss Elsie Steadman, Miss Dorris Courtney, Mr. Alf. Maynall, Mr. Lambert Harvey, Mr. Stanley Holt, and Mr. Teddy Brogden. The programmes are frequently changed.

Feldman's Songsters.

Feldman's Songsters delight thousands of pleasure seekers three times daily on Douglas Head. The entertainment is exactly suited to the taste of the regular frequenters.

Chums.

Mr. Tom E. Roma is presenting his concert party in the beautiful grounds of the Palace, Douglas, every afternoon, and at night their performance is one of the features of the evening bill in the Coliseum.

Jack o' Lanterns.

This smart vaudeville company are meeting with great success in Douglas. They are appearing in the New Pavilion in the grounds of Villa Marina. Their programmes are smart and clever.

L.S.D.s

The L.S.D.s are appearing at the Leas Pavilion, Folkestone, this week, and excellent concerts provided by them have been quite one of the town's best amusements. They have many items in their extensive repertoire which have found considerable favour, and the artists have acquitted themselves with great distinction. The company includes Misses Derrie Mayho, Madelaine Selwyn, Kitty Field, and Messrs. Walter Adams, Hugh Falconer, Henry Parr, and Teddy Miles.

The Royal Vaudevillians.

At the Assembly Rooms, Chester, this week, Percy H. Holmshaw presents the Royal Vaudevillians in a brilliant entertainment of mirth and melody. The blend and vocal attainments of this excellent concert party are of a high-class order, and the reception given to the artists speaks volumes for their popularity. Lillian Hurry, the charming soprano, wins all hearts with her delightful singing, while May Royal scores in comedy. Sandy Fraser, humorist and dancer, another fine artist, is well received, his clever wit and dancing being particularly good. May Sansome, A.R.A.M., is equally gifted as a contralto vocalist and pianiste, her contributions receiving the applause she richly deserves. The Vaudevillian Trio are very fine artists. Reg. Graham, comedy artist and dancer, along with Teddie Barrie, in selections on flute and piccolo, and in baritone songs, and Keane Harker, comedian, form the trio, and work hard to win success.

Ye Merrie Wags.

Fred Allandale and Bertram D'Arcy are presenting Ye Merrie Wags at Leslie's Rusholme Pavilion this week. This excellent combination includes Ethel Carlier, Wyn Bedford, Marie Clark, May de la Grange, Bob Gilmour, Arthur Frederick, and Billy Martin, and they certainly provide a merry evening.

Fantasy.

The Brighton Aquarium was last week occupied by Messrs. Gane and Morley's Fantasy Concert Party, to the satisfaction of the audiences which flocked to see this bright little show. Under the direction of Mark Stone, a very popular comedian, the party includes June Pearson, an engaging soprano, and Molly Wynter, a versatile comedienne, whose whistling solos are an exceptional success. Dancing of a high standard is executed by Vera de Vesci; Frank Lorden recites and impersonates with no little skill, and is, in addition, a clever humorous ventriloquist; Charles Gordon is a baritone singer of merit, and is also a skilful handbell ringer; José Bradley is an admirable accompanist, a spirited singer at the piano, also an excellent partner for Mark Stone in lively duets. Clever skits and burlesques, many written by Mr. Stone, complete a programme which is quite out of the ordinary.

AMONG THE CONCERT ARTISTS.

C.A. Informal At Home.

An informal At Home and musical evening will be held in the C.A. Green Room, 1, Tottenham Court-road, on Monday, Aug. 22, from 6 to 9 p.m. All attending are asked to subscribe on arrival sixpence towards the refreshments. If you can come please let the hon. secretary know as soon as possible, and be sure to bring music with you.

Miss Pauline Theurer.

We learn that that popular member of the C.A.A., Miss Pauline Theurer, "The lady at the harp," and one of the brightest artists on the concert platform, has purchased a pretty little villa on the seafront at Ventnor. She is looking forward to a holiday there when engagements permit.

On Holidays.

Now is the holiday season all round. Mr. Julius E. Day, the energetic hon. secretary of the Concert Artists' Association, has just gone on a two-weeks' motor tour in Norfolk and Suffolk. Mr. Alfred Thomas, the chairman of the Association, is in Devonshire.

Back from Switzerland

Miss Rose Smith-Rose, one of the committee ladies of the C.A.A., and the well-known entertainer, has just returned from a tour in France and Switzerland. She was one of the British delegates to the League of Nations Conference which has recently been held at Geneva.

Mr. Herbert Williams.

The popular baritone is scoring a big success at Folkestone this year, with the Omaha Concert Party at the Marine Gardens and the Winter Gardens Pavilion Hotel. Another successful artist, with the same party, is Mr. Cyril Oake, the humorist.

Mr. Fred Morris.

News has also reached town of the success of Mr. Fred Morris, the comedian, with the Reversibles concert party at the Pier Pavilion, Hunstanton. Mr. Morris had a bumper complimentary benefit last Thursday.

Mr. Charles Henry.

A prominent scorer in the Zuries No. 1 Concert Party is the popular C.A.A., Mr. Charles Henry, an entertainer who specialises in character burlesques. The town of Arbroath has quite taken Charles to its heart.

THEATRICAL GOSSIP.

Railway Privileges to be Retained—Reduced Wages for Stage Staff—A Compromise on Chocolate Sales—Theatrical Representative in the House.

Railway Concessions Continued.

We are glad to be able to announce that the de-control of the railways, which took place yesterday, will have no effect on the concessions enjoyed by theatrical companies. The railway companies have agreed that the three-quarter fares for theatrical parties of ten shall be continued. This is a testimony to the excellent relations which have invariably existed between the railway authorities and touring companies.

Revised Scale of Wages.

The Society of West-End Managers and the National Association of Theatrical Employees have accepted the recommendations of the Conciliation Board of the Entertainments National Industrial Council mutually agreeing upon a new scale of wages, which involves several reductions. The new terms amount roughly to a reduction of 2d. per hour for day staff, and 3d. on the performance rate. It is further agreed that no notice be given by either party to change the terms or conditions before September 1, 1922.

A proposal, it may be added, has been made for the fixing of an automatic rise and fall commensurate with the cost of living. This, however, is subject to further consideration.

Sweetmeat Sales Extension.

Infinite credit is due to Sir Walter de Frece for the manner in which he conducted the case for the sweetmeats sales in the House of Commons. He had been hard at work some time beforehand interviewing members of the Government and officials of the House in order to create the right atmosphere, and as a result, as will be seen by reference to a neighbouring column, he is to be given every facility for the quick passage of a Bill increasing the time for the sale of refreshments to 9.30 and 10.0 on Saturdays.

This satisfactory arrangement is due to a compromise arrived at between the Theatrical Managers' Association and the Society of West-End Managers and the London and South-East England Confectioners' Protection Society. The initial negotiations were carried out by Mr. Tom B. Davis and Mr. J. E. Vedrenne, presidents respectively of the two theatrical societies, and by Mr. W. Jenkins, secretary of the Confectioners' Society, who had circularised and corresponded with branches of the societies interested throughout the country.

Theatrical Interests in Parliament.

A wise move has been made by the managerial societies in appointing a representative in the House of Commons to watch theatrical interests in Parliament—a course we suggested some time ago. The gentleman entrusted with this important position is Mr. Charles Watney, and he took an active part, in conjunction with Sir Walter de Frece, in the negotiations regarding the compromise on the sale of sweetmeats.

Proud Grandpapa.

Very proudly has Mr. H. W. Rowland been walking about during the past few days. The reason, we gathered, is that he has been made a grandfather for the second time, his son Percy, whom we heartily congratulate, having been presented by his wife with another daughter.

Miss Gladys Cooper's Successor.

Miss Madge Titheradge will be Miss Gladys Cooper's successor in the cast of "If" when the last-mentioned lady leaves the Ambassadors to appear at the Playhouse in an American play, the plot of which is based on a mysterious murder. Miss Titheradge has also been promised the leading part in the production that is to follow "If."

An Irish Greeting for the King.

A large crowd assembled outside the Shaftesbury Theatre on Wednesday evening, and there was much cheering on the arrival of the King, the Queen, Princess Mary, and the Duke of York and Prince Henry to witness "Out to Win." Considerable amusement was caused by a man with an Irish brogue shouting "God bless your Majesty; God bless Ireland." The King turned towards him, nodded, and smiled.

Actors' Benevolent Fund.

From the 25th of July to the 12th of August the sum of £310 2s. has been granted in relief by the committee of the A.B.F., inclusive of emergency assistance. At the last meeting of the 11th inst. 92 weekly allowances were renewed for 13 weeks.

Miss Marie Lohr's Canadian Tour.

Miss Marie Lohr has been making preparations for her forthcoming Canadian tour by paying a visit to Paris and purchasing a large number of costumes, said to be over fifty, required for her immediate use.

Miss Lohr sails on the 22nd inst., with a company numbering fifteen in all, and including Miss Helen Haye, Mr. E. Vivian Reynolds, Mr. Herbert Marshall, Mr. Brian Powley, and Mr. Herbert Ross.

The tour, which opens at Ottawa on September 5 with performances of "Fedora" and "The Marionettes," extends over six months. The two other plays to be presented are "Her Destiny" and "The Voice from the Minaret." The former, adapted by Mr. Horace Annesley Vachel from Verneuil's "L'Inconnu," has not yet been seen in London, though it was tentatively produced with much success at the Royal, Portsmouth, on July 14. It will probably be Miss Lohr's first production at the Globe on her return in the spring of next year.

Co-optimists at the Palace.

The Palace Theatre, which a year ago was transformed into a cinema theatre, has been secured as the new home of the Co-optimists. Six weeks ago the Co-optimists started at the Royalty with a capital of less than £1,000, and were able to declare a satisfactory dividend at the end of the first week. Bookings have continued very brisk. This success has warranted removal to the Palace, which has been secured for a period of six months. The Co-optimists will open there on Monday, the 22nd, in "A Midsummer Night's Scream," which, by the way, was the title of an old Mohawks Minstrels' sketch. The show will be redressed, and various changes will be made, but the original company will appear.

"Her Chinese Husband."

Miss Litchfield's latest success, "Her Chinese Husband," which was recently produced, is being toured with great success. The Chinese element in the play combines with the dramatic value of the plot to make an appeal to every section of an audience. It may be added that Mr. Edward J. Hinge has taken over the booking of Miss Litchfield's company.

A Clever Understudy.

In the absence of Miss Maudie Olmar from the cast of "Mr. Manhattan" (headed by Fred. Duprez) through indisposition, a clever understudy was forthcoming last Thursday evening at the Empire, Nottingham, in Miss Violet Kersey, who played the part of Evelyn with complete success. Miss Kersey was congratulated by Fred. Duprez and other members of the company for her delightful performance. By the way, this show has been doing wonderful business on the road for the past two months, and last Wednesday evening at the Empire, Nottingham, played to record business.

Repertory's Return at Leicester.

Owing to the great success achieved by the E. Hill-Mitchelson Repertory Company at the Theatre Royal, Leicester, some months ago, Mr. Hill-Mitchelson has decided to pay a return visit to Leicester for a thirty-two weeks' season. He opens on Monday, Aug. 29, with "The Yellow Ticket."

To-morrow (Thursday) the Ernest R. Abbott Repertory Company are producing at the Theatre Royal, Leicester, a new play by Ada G. Abbott, entitled "Hearts and Homes."

Footlights to Cloister.

Mlle. Eve Lavallière, whose name was borne by the famous French flying corps, the "Lavallière Corps," and who appeared at the Ambassadors Theatre, London, in 1915, was reported a year ago to have joined the severe Carmelite sisterhood. The mystery of the famous actress's disappearance from the Parisian stage has, it seems, just been solved by a correspondent of the "Matin." He made enquiries at a little cottage at the village of Thuillières, in the Vosges, and found that its tenant was Mlle. Eve Lavallière; but the effort to see her proved useless.

"This is not an ordinary house—it is a 'cloister,'" said the girl who opened the door. She further stated that the actress was spending her time looking after the sick and caring for the poor of the village. She sang in the church only.

Edinburgh King's Theatre.

This theatre, one of the handsomest entertainment houses in the country, has now firmly established itself as a favourite resort in Edinburgh. Mr. John E. Masterton, the manager, is undoubtedly the right man in the right place. Always genial and courteous, he is a big favourite with the patrons of this house. He has the able assistance of Mr. Robert Brown as assistant manager. This gentleman some years ago toured the halls in an excellent strong-man turn. The fine orchestra of the King's is directed by Mr. A. Douglas Willcox, who has had much musical experience in England, Isle of Man, and Scotland.

Mr. Terence Maxwell.

We are sorry to hear that Mr. Terence Maxwell has had to relinquish his engagement to play Lawrence Blake in "Paddy the Next Best Thing" and other leading parts with Messrs. J. C. Williamson in Australia. Owing to illness he has been medically advised to rest for some time.

St. Martin's Theatre.

The King and Queen, on their return from Cowes, paid a visit to the St. Martin's Theatre on the evening of the 9th inst. to see "A Bill of Divorcement." The Duke of York was also present. During the evening Miss Lilian Braithwaite was presented to their Majesties.

The Bath Repertory Season.

We gave in our last issue details of the repertory enterprise which Mr. Lechmere Worrall is projecting in Bath. Opposition to the movement was foreshadowed at the meeting of the Bath Justices on Friday, when Mr. Worrall made an application for a dramatic licence as from the end of September for the Tea Room of the Assembly Rooms.

Mr. F. E. Weatherly opposed the application on behalf of the shareholders of the Theatre Royal, and Mr. Arthur Carlton, the lessee. Mr. Charles Curd, chairman of the Bath Theatre Royal Company, and Mr. Shelford Walsh, manager of the theatre, were present. Mr. F. Glover watched the proceedings on behalf of Mr. W. S. Pearce, the manager of the Palace, who was also present at the hearing. Mr. Glover said he represented Mr. Pearce, as that gentleman made a similar application some time ago which was only granted to a limited extent.

The Clerk asked for the production of the agreement between Mr. Worrall and the owners. Mr. Worrall said his agreement was dependent on a dramatic licence being granted to him for theatrical performances. There was simply a draft agreement which would be signed subject to the licence being granted.

The application was adjourned to September 2.

A "Chu-Chin-Chow"-let.

A brief version—combining special musical scenes of Oscar Asche's record success—is being prepared for the big variety and other theatres for Courtice Pounds and Aileen D'Orme. Doubtless both will again assure us that "Any Time's Kissing Time!"

A Coincidence in Titles.

Mr. Edward Laurillard has informed us that he has in hand a new play, which he thinks of calling "What the Doctor Ordered." And now Basil Macdonald Hastings reminds us that there is still on the road a play—a ten-year-old piece—bearing this very name!

Dearie Me!

Another comedy coming from the Continent of America to the Island of Britain is an apparently very lively specimen, which is entitled "Good Morning, Dearie!"

Leeds Theatre Royal.

Mr. Francis Laidler has booked for the autumn season at the Theatre Royal, Leeds, where extensive alterations and improvements have just been carried out, a number of recent London successes, including "The Man Who Came Back," "The Great Lover," with Maurice Moscovitch as Jean Daurel, "The Garden of Allah," "Brown Sugar," "Tilly of Bloomsbury," "A Night Out," "Polly with a Past," etc.

Another "Star" Drama.

Albert Chevalier and Arthur Shirley, who collaborated so successfully in "My Old Dutch," are making fine headway with their apparently very thrilling new drama, which is based on Chevalier's fine, touching old actor-song, entitled "The Fallen Star."

"Threads."

The St. James's Theatre will reopen on Tuesday next, when "Threads" will be produced with the following cast:—Mr. Lyn Harding, Miss Ellis Jeffreys, Mr. Paul Ashwell, Mr. Henry Kendal, Miss Faith Celli, Mr. C. M. Lowne, Mr. Cyril Raymond, Mr. George Mallett, Miss Stella Leigh, Miss Frances Kerr, Miss Dora Barton, and Mr. Edmund Kennedy.

Miss Ellis Jeffreys will have a part quite different from those which she has played of late, and more like those of the "Cousin Kate" days. Miss Frances Kerr, who makes her début in this play, is a daughter of Mr. Fred Kerr. The action takes place at Chalfont during a week-end.

A "Skittles" Boxer.

Son of the late Austin Melford, Jack Melford, who understudies Geoffrey Kerr in "Skittles" at the Apollo Theatre, is a by no means inconsiderable hand at "le boxe." Beginning his Army career in the Artists Rifles O.T.C., he was soon discovered as a suitable general physical training and bayonet fighting instructor. At Brentwood, one fine day, he reached the semi-final round of the Eastern Command Heavy-weight Boxing Championship, "but no further," he says, "for up against me was a great gunner fellow who'd benefited no little by his ordinary everyday work—lugging huge shells about. And I'm afraid he rather lugged me!"

SWEETMEATS IN THEATRES.

HOURS TO BE EXTENDED.

We are gratified to be able to announce that the relief in regard to the sale of refreshments in theatres, which we have consistently advocated for some time past, is now in a fair way of being afforded. The Home Secretary has, in fact, given an assurance that if a Bill is brought in extending the hours of sale to 9.30 and to o'clock on Saturday every facility will be given for its passage through the House.

The question was raised in Parliament on Monday, when the House went into Committee on the Expiring Laws Continuance Bill. Mr. Aneurin Williams moved an amendment to the schedule the effect of which was to provide that sweets, chocolates, or other sugar confectionery, and ice cream might be sold in theatres and shops after 8 o'clock as "refreshments."

Sir Walter de Frece's Bill.

Sir W. de Frece said the present restrictions bore hardly on small shopkeepers. Many businesses set up by ex-Service men with money granted by the King's Fund were being spoiled. He had drafted a short Bill which had the approval of the Home Secretary, and he was assured there would be no opposition to it. It was the result of a compromise between the Federated Confectioners' Association of Great Britain and the Houses of Parliament agreeing that the present hours should be extended to 9.30.

The Home Secretary said the present regulations were drafted in the interest of small shopkeepers, but he understood that they were now prepared to accept an extension of the hours. It was entirely a matter for them whether the restrictions should be modified.

If the amendment were passed it would assist theatre proprietors and cinema owners, but it would be very little use to small shopkeepers, because it would only enable chocolates, sweets, and ice creams to be sold for consumption on the premises. If Sir W. de Frece brought in his Bill it would enable small shopkeepers to sell in the ordinary course of business. He undertook, if a Bill were brought in, to give it all the assistance in his power.

Mr. A. Williams said he would withdraw the amendment if he could be satisfied that the Bill would go through.

Colonel Leslie Wilson said if a Bill were brought in next day it could be passed by general consent through all its stages after eleven on Wednesday night.

On this assurance the amendment was withdrawn, and the Bill passed Committee.

Terms of the Bill.

Sir Walter de Frece has accordingly given notice that he will introduce a Bill to amend the first schedule of the Shops (Early Closing) Act, 1920, to provide for the selling of sweets, chocolates or other sugar confectionery, or ice-cream, in shops or places of entertainment until 9.30 p.m. on all weekdays, except on Saturdays, when the hour shall be 10 p.m.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Activity at the Adelphi.

The new musical version of the famous old melodrama "Robert Macaire"—a version fully described in "The Era" just three months ago—has now been chosen (as we anticipated) for the next production at the Adelphi. Thorpe Bates as Robert should prove a delightful desperado, and the ever-droll W. H. B. as Jacques Strop should be Berry good.

"My Nieces."

The title of the musical version of "The Schoolmistress" is now definitely announced as "My Nieces." Mr. Donald Calthrop will present it at the Queen's Theatre on Friday. The full cast consists of Ralph Lynn, Henry Wenman, George Bishop, Roy Lennol, E. Louis Bradfield, H. de Lange, Jack Rooke, Jack Bligh, Robert Laing, Maidie Hope, Binnie Hale, Marie Clavering, Mollie Harben, Ellaline Fenton, Moya Nugent, and Marjorie Gordon.

More Lyrical Pinero Plays.

In addition to the musical version of "The Schoolmistress," we learn that another Pineronean play or two will shortly also be put into lyrical form. "The Schoolmistress" is the third Pineroesque play to be thus transformed up to date.

A Posse of Productions.

Quite a polyglot posse of plays is that just revealed by Matheson Lang. Mr Lang's first production will be "Christopher Sly," an Italian play, by an Italian author named Forzano. In due course he will present an adaptation of "Aux Jardins de Murcie"—a Spanish drama from the French, a "Celestral" play, called "Chinese Life," from the American, and a Caledonian comedy, written by that highly promising player-playwright, Norman Macowan, and called "John Alec Baird." Moreover, Matheson Lang has his actor-managerial eye upon a Spanish drama adapted from a novel by the Iberian novelist, Blasco Ibeniz, and at present entitled "Blood and Sand." This is a touching and terrible toreadorial tragedy.

New Musical Comedy for West End.

"The Little Girl in Red" is the title of a new musical comedy which Mr. Claude B. Yearsley will produce at a theatre in the West End next month or early in October. He has secured the services of an operatic star who has not yet appeared in light opera, but as yet her name cannot be mentioned.

The play will have its actual first performance in London, for Mr. Yearsley does not believe in trying a piece on the "provincial dog." He is of opinion that the artists are "keyed up" on the first night to a pitch that they do not reach if the play has already faced the footlights in the country.

A Football Comedy.

At the King's Theatre, Hammersmith, on Monday, August 29, Mr. Harold V. Neilson will produce a new play by Harold Brighouse, entitled "The Game." The author of "Hobson's Choice" has found in professional football a novel subject for his comedy. The hero is a League footballer, and whilst the story of his adventures has been constructed with a special regard for the sympathies of the football-following public, it is hoped that its dramatic interest and broad humour will make an equally strong appeal to the ordinary playgoer.

After a week's performances at Hammersmith, "The Game" proceeds on a lengthy tour of the principal football towns. A strong company has been engaged, including Marie Corri, Peggy Fishwick, Mary Deane, Evangeline Hope, Garry Marsh, Clifford Pembroke, Martin Sands, John Whigham, and Vincent Holman. In addition to figuring in the cast, Mr. Sands will also undertake the duties of general management, with A. P. Henderson as acting manager, Lambert Plummer as stage manager, and Oscar Waddington as advance representative.

Lechmere Worrall Additions.

Several plays by Mr. Lechmere Worrall (part-author of "Skittles" at the Apollo Theatre) have already been mentioned here as likely to be seen in London this season, and there are now three more to be added to the list. "Other People's Babies," already seen in the country, and "The Resurrection of David Grant" (in the name part of which the well-known actor, Mr. J. Fisher-White, is interested) are promised for charity matinées, and "The Pack," a one-act "thriller," has been secured by Mr. Frederick Ross.

A Criminal-Investigation Comedy.

A new detective farcical comedy has just been written by Beard Francis and Herbert Laeland, a couple of collaborators who have done other highly amusing plays of the "screamer" sort, notably "The Medical Student." Their latest effort is entitled "How Like a Man!"

W. M. S. Productions.

"Love Among the Paint Pots" commences an autumn tour on Sept. 12. The W. M. S. productions having secured the rights of this play from Reandean, they are sending it out with such artists as Miss Katie Johnson—who has just finished an engagement with Mr. H. V. Esmond and Miss Eva Moore in Canada. Miss Clara Nicholls, now touring in "Abraham Lincoln"; Miss Sybil Brook, late of Butt and Nares "Cinderella Man" company; Miss Kathleen Morris, whom some may remember as the "Pocket" Stasia in "The Passing of the Third-Floor Back"; Mr. Frank Bailey, who played Hilcrist so successfully in "The Skin Game" in town; Mr. Leslie Barrie, just finished with "The Blue Lagoon" Co.; Mr. Gerald Kennedy, late of the Duke of York's Theatre; Mr. Richard Seaton, who served his apprenticeship with such managements as that of Sir Johnston Forbes-Robertson. Mr. Buchanan Wake, whose work is well known, and Mr. Chas. Brooke complete the cast. The W. M. S. Productions have secured the entire plant of original scenery, &c., from the Aldwych Theatre.

The Grand Guignol Tour.

When Messrs. Martin Henry and Arthur Gibbons send out their Grand Guignol tour, the opening programme will consist of "The Hand of Death," "The Medium," "What Did Her Husband Say?" and "Dead Man's Pool." The much-discussed "Old Women" will be an additional attraction at matinées, and endeavours are being made to engage a company that will be in every respect equal to the company now appearing at the Little Theatre. A special orchestra is being carried to play in the foyers of the theatres visited, and a special act drop will be toured. Mr. Henry claims that he will be able to reproduce the atmosphere of the London Grand Guignol in every theatre visited. He has secured the rights of every one of the little plays; not, as reported in some journals, merely several of them.

"The Love Thief."

"The Love Thief" has now been chosen as the title of Mr. C. B. Fernald's adaptation of Sem Benelli's "La Cena delle Beffe," which Mr. Norman McKinnel will produce at The Comedy early next month.

Hitherto the play has been known in this country and America as "The Jest," which title, besides having been used comparatively recently for a piece by another author, is not a very happy rendering of the Italian original—which indeed does not easily lend itself to translation—and moreover, is apt to be rather misleading.

"The Love Thief" is a passionate love story, told in an Italian setting of the spacious days of Lorenzo the Magnificent, and affords some excellent opportunities both for acting and "production." The play has undergone considerable revision at Mr. Fernald's hands since it was first produced at the Wimbledon Theatre on August 9, 1920, with Mr. Henry Ainley in the part of Neri.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Important Federation Ballot—A.A. Members Please Note.

Conforming with the resolution passed at the Special General Meeting held at the Garrick Theatre on July 29, a Ballot Paper will be sent out in the copies of "The Actor," dated Aug. 30 and Sept. 3. This Federation Ballot will be closed at 12 noon on Monday, Sept. 5, by which time all papers should be returned to the office. Members of the Association who do not receive a copy of "The Actor" for the above dates should immediately write to 32, Regent-st., for a copy of the Ballot Paper.

FRIDAY'S COUNCIL MEETING.

Minutes of Council meeting, held Aug. 12. Present:—Mr. J. Fisher White (in the chair), Messrs. Sydney Paxton, Murri Moncrieff, Frank Irish, Chas. R. Stone, Alfred Harding, Henry Caine, C. Hargrave Mansell, Robert Michaelis, Frank Denis, Robert Lord, Alfred Lugg (secretary), Misses Ethel Griffies, Lisa Coleman, Lilian Braithwaite, Kathleen Magee, and Mme. Isabel Beresford.

A.A. Emergency Companies.

After a somewhat lengthy discussion the following resolution was put forward and carried:—"That this Council approves of the formation of an A.A. Emergency Company, but cannot undertake any responsibility in the matter."

Artists Going Abroad.

The notice of members is called to the fact that if Australasia and South Africa successfully carry their "closed shop" campaign through, that any artist who may not be a member of the Actors' Association will not be permitted to land in these countries. Only those carrying a card of membership fully paid up to the time of sailing will be able to act in South Africa and Australasia.

Income Tax.

The secretary has now interviewed Mr. Hosey (of 19, Hanover Square, W. 1), and an agreement has been come to with him whereby members of the Association may receive advice concerning the filling in of their income-tax papers for assessment, and Mr. Hosey is also prepared to advise them at any time on this matter and to recover any amounts in excess which may have been paid by artists. The charge will be 10 per cent. on all moneys recovered; otherwise no charge will be made, except for any special advice which may be desired.

"CLOSED SHOP" IN THE COLONIES.

MOVEMENT IN AUSTRALASIA AND SOUTH AFRICA.

The following letters have been received by the secretary of the Actors' Association from the Actors' Federation of Australasia and the Associated Actors and Artists of Africa respectively:—

"June 20, 1921.

"Dear Mr. Lugg,—I much regret my delay in answering your letter of March 16; but pressure of work and travelling between the States on Court matters has thrown all my correspondence into arrears. I might have answered a week or two ago, but as we are likely to receive a new Award, substantially in advance of the existing Award, I waited in order to inform you of the details, but the matter has been delayed, and as I am sure you are aware, the process of law is a heartbreakingly slow one; consequently

"On the last occasion of our appearance in Court, his Honour Mr. Justice Powers said that we should inform all oversea performers signing contracts to come to Australia that as the number of performances to constitute a week is set out as eight, they they should only sign for eight performances per week, and thus save trouble and expense. I would like to make this known as widely as possible, as it is very important.

"In your letter you state you do not know what attitude our organisation is taking with regard to non-unionists. We have an organisation here known as the Theatrical Alliance, and at our last meeting it was proposed that we finally decide upon a policy to be adopted against non-unionists. We do not wish to bludgeon members into joining, and have endeavoured to persuade non-members to come in with us, but if they decline, then we have only one alternative, that is, that they have either got to leave the theatre or we shall not allow our members to play with them. I would like to acquaint you with the fact that we are in a position to enforce any line of action, because to-day we have over 90 per cent. of the performers in all sections of the profession within our ranks, and I hope that if your position is not quite so happy that it will not be long before you not only equal us in this regard, but beat us

"I would like you to warn all performers intending to come to Australia that unless they become members of the Actors' Federation of Australasia we will not allow them to play, and this applies to all artists from the top to the bottom, and it is our firm intention to enforce this policy.

Affiliation.

"I would like the matter of our affiliation completed at the earliest possible date, and that one of the conditions of our affiliation shall be that members of the Actors' Federation shall be admitted to the Actors' Association of England without payment of any entrance fee; also that members of the Actors' Association of England shall be admitted to our organisation without payment of any entrance fee, but such admission shall be conditional upon the artist producing their membership cards showing them to be financial up to the date they leave their respective countries.

"I am in hearty agreement with you that before any theatrical organisation can be of proper power and influence there must be a world-wide affiliation of organisations, with carefully drafted statutes of what shall be an international law amongst us to govern our world-wide operations.

"We have, even in the matter of international operations, performed many things—e.g., one man was leaving for America, and we were asked to, if possible, prevent him leaving before a certain date. Well, dear colleague, as the matter was of some importance, we did. I went to the Seamen's Union and discussed the matter with their vigilance officer, and the shipping company was notified that they would have no crew until this person was removed from the ship. Result: This undesirable person did not leave for America.

"I simply state this in order that you might know that we fully understand our obligations to our kindred brothers and sisters overseas.

"You ask if a breach of our Award is punishable. Most certainly, by a penalty up to £500; and it is our intention to sue for full penalties whenever a breach occurs.

"Kind regards and fraternal greetings, yours sincerely,

"(Signed) CHAS. DUNN,
"General Secretary."

FROM THE ASSOCIATED ACTORS AND ARTISTS OF AFRICA.

"Dear Colleague,—I am pleased to report further progress of this Association.

"A general meeting caled in Johannesburg recently, addressed by our vice-presidents, Messrs. Williams and Cruikshanks, resulted in the No. 2 Leonard Rayne Company joining our Association en bloc. Mr. Frank Beresford is the leading light of the movement, and is now on committee drafting an agreement to be negotiated next month, on my return to Johannesburg. We have now practically a 'closed shop' in Africa, and I hope my next letter will be to say the closed shop is an accomplished fact. A number of English artists are leaving us, and I trust they wil redeem their promises to me by conveying personally to you an account of the benefits they have derived from the four A's.

"Unless artists can show their clearance cards from you and simllar Associations they will find it impossible to fulfil their contracts. We have not yet declared 'closed shop,' and when decided upon I will send word immediately to all affiliated bodies giving a term of notice.

"This will be in effect some time this year. Negotiations are being put forward to unite the stage employees and musicians with the artists. At present the stage employees stand alone. The musicians are giving full support to the artists, and at a conference of the Musicians' Union of South Africa, held recently in Durban, I had the honour of addressing the delegates from all parts of South Africa, receiving in return a definite promise of support in all our actions against managements who are not complying with the terms laid down by this Association.

New Entertainment Tax.

"We have decided not to press the managements for any further improvements until the period of trade depression has passed. The present slump is aggravated by a new Entertainment Tax in Natal, which will go far to destroy the entertainment industry unless withdrawn or modified.

"I quote the Government notice for your information:—

"ENTERTAINMENT DUTY ORDINANCE.—Special attention is drawn to the increased rates of duty payable in terms of the provisions of the above Ordinance on tickets to entertainments, as follows:—

"Where the payment excluding the amount of the duty does not exceed 6d., 1d.; exceeds 6d., and does not exceed 1s., 2d.; exceeds 1s. and does not exceed 1s. 6d., 3d.; exceeds 1s. 6d. and does not exceed 2s., 4d.; exceeds 2s. and does not exceed 2s. 6d., 5d.; exceeds 2s. 6d. and does not exceed 3s., 6d.; exceeds 3s. and does not exceed 4s., 9d.; exceeds 4s. and does not exceed 5s., 1s.; exceeds 5s., for every succeeding 2s. 6d. or part thereof, 6d."

"The above Ordinance was promulgated in a Provincial Gazette Extraordinary today, and its provisions take immediate effect.

"JOHN M. HERSHENSOHNN,
"Provincial Secretary."

Pietermaritzburg, July 12, 1921.

Yours fraternally,

"(Signed) W. H. CHARTERIS."

TO DISENGAGED ARTISTES.

SEE OUR SPECIAL OFFER ON PAGE 3.

ANNOUNCEMENTS OF THE ASSOCIATION OF TOURING MANAGERS.

THE ASSOCIATION OF TOURING MANAGERS.

President—Sir FRANK BENSON.
Vice-Presidents—
Sir J. MARTIN HARVEY, ROBERT COURTNEIDGE, FRANK CURZON, ROBERT EVETT, WALTER HOWARD, and EDWARD LAURILLARD, Esqs.
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Chairman: Mr. A. GIFFARD STACEY.

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ASSOCIATION OF TOURING MANAGERS.

ASSOCIATE MEMBERS' MEETING.

The monthly meeting of the Associate Members' Section was held on Monday, when there was a good attendance, Mr. A. Gifford Stacey presiding.

The acting managers' report sheets, covering the conditions under which touring acting managers have to work, were discussed by the meeting, and it was arranged that these should be sent to the various members for their consideration.

A further discussion took place with reference to a standard contract for acting managers, having particular reference to the question of minimum salaries for the various grades of managers. It was arranged to have a further discussion on this matter at the end of the year, when the tours had terminated.

Apartments' Profiteering.

In connection with the question of salaries, a long discussion took place upon the prices charged for apartments in the country. It was pointed out that in many cases the charge for apartments was 100 per cent. above pre-war level, and that although the cost of living might be falling in other directions, so far as artists and managers were concerned there was no tendency whatever to reduce these charges, and that whilst this condition existed the tendency was to keep up salaries, from which the individual really receives no benefit, as most of it had to be paid away in excessive expenses.

It was decided that there should be an investigation into these charges for apartments, and to consult the hon. solicitor as to what steps could be taken to bring these charges before the notice of the authorities.

New Members.

The following new members were recommended to the general meeting for election:—Messrs. F. J. Studd, Arthur Knight, Fred A. Marston, W. H. Blackman, Herbert Greville, C. Priestley Edwards, J. Dudley Ward, Harry Whitehead, William Salmond, and Arthur Gilman.

"THE HEART OF A CHILD."
Opening of Provincial Tour.

Blackpool's Opera House was the chosen place on Monday evening for the opening of Herbert Jay and Hylton Allen's provincial tour, with Renee Kelly in Gilbert Frankau's play of "The Heart of a Child," founded on Frank Danby's celebrated novel. The enterprising managers have booked a long tour running into the second week of December. From Blackpool the company goes to Bournemouth, and then proceeds in successive weeks to Ramsgate, Southampton, Eastbourne, Hastings, Folkestone, Brighton, York, Hull, Liverpool, Bradford, Huddersfield, Halifax, Birmingham, Northampton and Oxford. The entire production from the Kingsway Theatre is carried, including scenery and special furniture. The personnel of the cast includes many members of the London company.

Miss Renee Kelly has polished her study of Sally Slate, the little guttersnipe who becomes a gentle lady. Miss Sybil Arundale gave a distinct portrait of the scheming Lady Lytham. A finely played part was that of the Hon. Ursula in the hands of Miss Dorothy Thomas. Mr. Noel Morris appeared as Lord Kidderminster. Mr. A. Hylton Allen as General Freddy was careful without being obtrusive. Mr. Peter Bassett loomed largely and convincingly as the enterprising impresario, and Mr. Frederick Tripp scored as Mr. Ebert. Miss Cassie King was an aggressive Maggy Black, and Miss Anna Russell a pretty Mary Murray. Numerous curtain calls marked the end of each act.

ROYAL THEATRE, OLDHAM.

Mr. E. Dottridge has appointed Mr. E. Lionel Cole as resident manager at the above popular house. Mr. Cole is not a newcomer to Oldham, as he held a similar post at the old Hipp. Since then he has been at the Royal, Coatbridge; the Pavilion, Ayr; and with Gilling's enterprises of Liverpool, controlled by the Planet Photo. Co.

BOOMING AT LIVERPOOL.

Remarkable success has attended the repertory of notable popular plays arranged for the Shakespeare Theatre, Liverpool, this week and last, at the instance of Messrs. W. W. Kelly, H. Armitage, and Arthur Leigh. A change of programme every evening has brought full houses. Next week Manager Kelly will submit the Abbey Theatre Players in Lennox Robinson's "The White-headed Boy," which they will present prior to their long tour of the United States.

"THE OTHER MR. PIM."

A rather amusing coincidence occurred last week in the Isle of Wight. Mr. Bannister Howard was running "Mr. Pim Passes By" through the island during his season there, when a lady came to the box office and asked for three seats that she had ordered for Mrs. Pim. Thinking it was a joke, Mr. Howard said to the lady, "Are you really Mrs. Pim or is this a joke?" She at once replied, "I do not know anything about the play, but I booked three seats purposely to see if 'Mr. Pim' is as big a fool as my husband."

ERNEST R. ABBOTT'S LEICESTER SEASON.

Mr. Ernest R. Abbott, supported by his popular company, continue their successful season at Leicester. The first part of the week "Neither Wife Nor Maid" was presented, and is being repeated on Saturday. The company include Ernest A. Foster, Edward Fryer, Edwin Keene, Edward Wensbury, W. H. Davis Brown, John Johnston, Ernest R. Abbott, Viola Jennings, Margaret Dickenson, Isabel Singleton, Ada Abbott, Nellie Crowther, and Marion Holly. To-morrow (Thursday) evening a new production will be given, entitled "Hearts and Homes."

W. V. GARROD'S PRODUCTIONS.

So successful was Mr. Walter V. Garrod's company on its last visit to the Metropole Theatre, Glasgow, that Mr. Jefferson has arranged for a stay of three weeks, starting on Monday next. During the visit "One Law for Both" and "A Love Marriage" will be seen in Glasgow for the second and third time respectively, while Mr. Garrod's latest productions, "A Respectable Married Woman" and "The Right to Live" make their first appearance in Scotland.

D'OYLY CARTE SEASON AT PLYMOUTH.

The first week of the three weeks' season of Gilbert and Sullivan opera by the D'Oyly Carte Co. at Plymouth has been a brilliant success. Every night the Theatre Royal has been crowded from floor to ceiling, many people being unable to gain admission. The bookings for this and next week are phenomenally heavy, it being impossible to secure seats on nights when the more famous operas are being presented. It is already obvious that the "house full" of the first week will be the record throughout the three, and Mr. James Glover's enterprise in securing such an attraction for the holiday season, when large numbers of visitors are staying in Plymouth, has been generously commended. Many people from all parts of Devon and Cornwall are also making the trip to Plymouth to once again enjoy Gilbert and Sullivan.

The great feature during this week will be the revival on Friday of "Ruddigore," which has never been revived in England since its original production at the Savoy Theatre in 1887. It has recently been revived in New York, where it had a long run, and was the principal success of the season, and is being presented in Australia at the present time. Great interest is being taken in the event, and difficulties of production hitherto experienced, and which made it almost impossible for even the biggest cities to carry it, have been overcome.

"THE MAN WHO CAME BACK" AT ROCHDALE.

That thrilling play, "The Man Who Came Back," which reveals the story of his struggle against the evil in his nature, is being produced at the Theatre Royal, Rochdale, this week, by Mr. C. B. Cochran and Mr. W. A. Brady. It is admirably presented, and riveted the attention of the audience on Monday night. Mr. George Ricketts was an excellent Thomas Potter.

"ROMANCE" AT SHEFFIELD.

Messrs. Murray King and Clark are presenting at the Lyceum Theatre, Sheffield, this week, by arrangement with Miss Doris Keane, the ever welcome and popular play, "Romance," and the verdict of approval accorded it on previous visits is still further confirmed by delighted audiences. The company is an exceptionally strong one all round, special praise being due to Miss Fittell-Brune, who as La Cavalline gives a delightful and finished performance; Miss Harrietti Polini ably sustains the part of Miss Armstrong; Miss Isobel Carmo is well placed as Susan Van Tuyl; Miss Nita Lacy is a pleasing and vivacious Signora Vannuce; as Van Tuyl, Mr. Frank Lacy gives a successful performance; and Mr. Vincent Clive as Bishop Armstrong in the prologue, and later as Thomas Armstrong, is excellent, and presents the part with force and judgment. Minor parts in a lengthy cast are all well played, and the dresses, scenery, and staging most effective.

"THE PURPLE LADY" AT SALISBURY.

A full and enthusiastic audience at the Palace Theatre, Salisbury, welcomed Mr. Leonard Willoughby's company in "The Purple Lady." The company all work well, the dresses are dainty and fresh, the scenery pretty, and the music very lively. Mr. Arthur Riscoe as Parks, the butler, was a host in himself (his clever dancing was a great feature), and he was ably assisted by Miss Aimee Bebb, who, as Susie, is well suited to her part. The rôles of Ned and George, played by Messrs. Arnold Bell, jun., and Basil Bowen, left nothing to be desired. Miss Mamie Watson as Bubbles, and Miss Marie Ellis as Ottillie, very dainty and clever, became firm favourites. Miss Mary Collier was a smart and dashing representative of Vera Vernon.

"TILLY OF BLOOMSBURY" AT EDINBURGH.

A company, organised by Messrs. Grossmith and Malone, provides the attraction at the Lyceum, Edinburgh, this week, with Mr. Ian Hay's "Tilly of Bloomsbury." The amusing comedy has been seen in Edinburgh before, and it has had a great success on both visits. The present cast includes a graceful and humorous performance of the title-rôle by Miss Jane Grahame, and a droll impersonation of Stillbottle, the broker's man, by Mr. Johnny Danvers. Other capital studies of character are given by Mr. Alfred Brandon (Lucien Welwyn), Mr. Bert Murray (Percy), Miss Billie Barlow (a genuinely entertaining Mrs. Welwyn), and by Miss Enid Revell Reade. Miss Katherine Gispert, Mr. Cyril Cunningham, and Mr. Felix Irwin.

"LORD RICHARD IN THE PANTRY."

Mr. Thos. G. Dagnall presents the amusing farce, "Lord Richard in the Pantry," at the Theatre Royal, Bognor, for three nights this week, opening on Thursday. The excellent cast includes Myles Clifton, Tom Tindall, Francis Drake, Edwin Morton, Sally Thomas, Doris Rogers, Valentine Clemow, Nellie Bowman, Maud Garth, Rossie St. John, and Dorothy Manton.

"SEVEN NIGHTS IN LONDON" AT EDINBURGH.

The stirring drama, "Seven Nights in London," is being played twice nightly by the company of Mr. Walter Saltoun and Miss Aimée Grattan-Clyndes. The prominent rôles of Lulu Brown and Birdie Brown are acted by Miss Elsie Walton-Hemming and Miss Fay Garnet Vayne; Mr. Val Gully has a strong part as a London crook; and excellent support is rendered by Mr. Billy Carr, Mr. Ernest Hay, Mr. A. Eacott-Davis, Miss Mona Hall, and Miss Minnie Webb.

"THE PRIVATE SECRETARY" AT GLASGOW.

Patrons of the Theatre Royal are being entertained this week by an old favourite, namely "The Private Secretary." The humour of the story of the nervous Rev. Robert Spalding seems to be as fresh to-day as when it was first presented to the public, judging at least by the unrestrained mirth of the audience attending the Royal this week. The company presenting the play consists of artists of undoubted ability, and all deserve praise for their efforts.

"PEG O' MY HEART" AT GUILDFORD.

The ever-welcome "Peg o' My Heart," with its wonderful youth, love, and laughter interest, is the current attraction at the Theatre Royal, Guildford. Macdonald and Young's excellent company, with Ida Rosalie in the title-rôle, does full justice to the comedy.

"MISSY JO" AT MANCHESTER.

A big audience at the Princes Theatre, Manchester, on Monday, put its mark of approval on the new musical melodrama, entitled "Missy Jo," which is immediately destined for London production. The book is by James Clive, and such names as H. Fraser-Simson and Harry Graham, in conjunction, ensure the best of quality in the music and the lyrics. A long cast includes Mr. Lauderdale Maitland and Miss Ethel Erskine, and everyone does the best possible to make this interesting story of the West in every respect effective.

"THE FOLLIES OF 1921" AT GLASGOW.

This popular Wylie-Tate production is proving an attractive item at the Alhambra, Glasgow, this week. Miss Clarice Mayne sings and dances charmingly, as also does Elsie Prince. The comedy parts are well looked after by George Gregory, Arthur Margetson, John Harcourt, and Wallace Lupino. The Palace Girls, clever dancers and singers, give valuable assistance in the chorus numbers.

"MARY ROSE" AT BELFAST.

Mr. Frederick Harrison's company opened at the Grand Opera House, Belfast, on Monday, in Sir James Barrie's fine play, "Mary Rose." The various rôles are filled by Miss Lilla Maravan (delightful in the title rôle), Miss Frances Ruttledge, Mr. Harry Foster, Mr. Frederick Victor, Miss Margaret Watson, Mr. Edgar Bruce, Mr. Darby Foster, and Mr. Cyril Griffiths.

"A SPANISH ROMANCE" AT DOVER.

Mr. C. A. Stephenson presents at the Royal Hippodrome, Dover, this week, the musical play "A Spanish Romance." The cast includes Mr. Stephenson.

"BEGGAR'S OPERA" AT NOTTINGHAM.

The company of Messrs. Taylor Platt and Wilfred Eaton had a successful opening at the Theatre Royal, Nottingham, on Monday night, with "The Beggar's Opera." This quaint and amusing production was followed with interest by a large audience, who were generous in their praise and applause. Miss Pamela Baselow made a hit as Polly Peachum, and excellent work came from the Misses Dorothy Gill, Elsie Irving, Ethel Maude, Mary Etheridge, Messrs. Pitt Chatham, Ivan Firth, Stanley Vilven, Sydney Groom, and Cecil Woodings. The fine orchestra was under the direction of Mr. Eugene Goossens.

"MR. MANHATTAN" AT SHEFFIELD.

The Wylie-Tate production "Mr. Manhattan," is proving a popular attraction at the Empire, Sheffield, this week, and hearty applause is accorded to all the company in their efforts to amuse. The principal honours fall to Miss Jean Allistone as Lolotte; Mr. Ford Duprez, a mirth-provoking Mr. Manhattan; and Mr. Robert Cunningham, as Ugo Casaro, ably supported by Misses Maudie Olmar, Marie Brett, Florence Matthews, Messrs. Eddie Jaye, Will Hindson, Tom Redmond, and Cedric Percival. The smart Wylie-Tate chorus and orchestra are under the direction of Mr. H. H. Shaw.

"BETTY" AT TORQUAY.

"Betty" is the popular attraction at the Theatre Royal, Torquay, this week, and the company presented by Messrs. Macdonald and Young is assured of a tremendous reception. The lead as played by Miss Mabel Churchman is a charming and attractive study, her singing and dancing being a prominent feature of the performance. Mr. Richard Williams ably seconds and dances with a free and easy grace. Mr. Hugh Kennedy is an admirable Lord Playne, and shares the honours for the humour of the show with Mr. Bert Murray, whose antics as Mr. Jotte were very diverting.

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One Inch Double Column		16	0
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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERYSTWYTH.

COLISEUM.—M., Mr. J. Jenkin Humphreys. — On Monday, Tuesday, and Wednesday, Messrs. Taylor Platt and Edmund Gwenn present "The Three Wise Fools," and on Thursday, Friday, and Saturday, Mr. W. Payne Seddon presents "Eliza Comes to Stay."

PRINCE'S PAVILION.—P., Mrs. Graham.—Mrs. Graham presents "Fun."

CASTLE PAVILION.—M., Mr. C. Orme.—Ellison's Entertainers continue their variety programme.

Boors, The Chemists, 1-4, The Arcade, Terrace-road.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. A. Swanton.—Mr. Frederick Harrison's Company in "Mary Rose."

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobier; Mus. D., Mr. W. L. Richards.—The Wylie-Tate Revue, entitled "Bran Pie," in fourteen scenes, forms a great attraction here. The company includes the well-known Two Bobs (who work untiringly, rendering many capital songs), Miss Odette Murtel (a wonderful violinist), Rebla, Mr. Billy Holland, Miss Cicily Eldon, Miss Josephine Ellis, B. Harcourt, Miss Stella Swinhoe, &c.

EMPIRE THEATRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter; Mus. D., Mr. J. C. Evans.—The top of the bill here is occupied by the Three O'Hara Sisters, smart entertainers, whose vocalism and dancing meet with an enthusiastic reception. Some really marvellous acrobatic feats are executed by the Two Lloyds, and the Michaeloff Trio, comprising soprano, 'cello, harp, and piano, are an acquisition to the programme. Also billed are Will Stylo, entertainer; Selby and Myers, comedians and dancers; Lily Currie, chorus vocalist; Theo Gibson, in mirth and melody; and Les Veritas, in speciality act.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Sam and Betty Auckland, in comedy and dancing, and June Daye, in speciality dancing act.

BLYTH.

THEATRE ROYAL.—L., Scottish Ents. Co., Ltd.; M. D., Mr. Fred Reid; R. M., Mr. George L. Brow; Mus. D., Mr. William Hull.—Pictures and varieties supply good entertainment for the current week. Billy Sunday, comedian, has some catchy numbers, and Olivette, impressionist and dancer, also appears with success.

Boors, The Chemists, 37, Waterloo-road.

BOLTON.

THEATRE ROYAL.—P., The Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Mr. W. W. Kelly presents "A Royal Divorce."

HIPPODROME.—P., The Bolton Theatres and Entertainments Co., Ltd; M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—The Royal Syndicate presents "A Trip to Paris."

GRAND.—P., The Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Nixon Grey, Ettie Howard, The Ketos, The Mellow Dees, The Huntings, Bridson, Ristori and Partner.

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Mrs. Brandon-Thomas's company in "Charley's Aunt."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Leeon.—Hetty King, Farr and Farland, Cruikshank, George Lee, John Luxton, Jeannette and Scott, Stan Kavanagh.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Bert Maddison, Le Dair, James Walmsley, Tom Taylor, Frank Merry, Four Madcaps, The Kobes.

Boors, The Chemists, 60-62, Kirkgate.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—"The 1921 Passing Show," including Harry Angers, Renee Reel, Minnie Love, &c.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"A Little Dutch Girl."

GRAND THEATRE.— P., Mrs. Kimberley; G. M., Mr. Frank Liston; A. M., Mr. J. Thomas; Mus. D., Mr. Tom Parson.—"Kick Off."

WEST PIER.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"Lord Richard in the Pantry."

PALACE PIER.—L. & G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"His Lady Friends."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—Personal visit of Mr. Bert Grapho and "Wee Jacky," in the pantomimic revue, "What a Lad."

Boors, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street; 29, Borough-road.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Taylor Platt and Jay's Company, Mon., Tues., Wed., and mat., "Skittles"; Shaw and Company's company, Th., Fri., Sat., and mat., "To-night's the Night."

THE HIPPODROME & CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg Goddard.—Charles Victor's Six Esmes, juvenile entertainers; pictures, &c.

Boors, The Chemists, 46-50 Spring-gardens.

CARLISLE.

HER MAJESTY'S.—L. & M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—Miss Emma Litchfield's Co. in "Her Chinese Husband" and "Remembrance."

PALACE.—P., The Macnaghten Vaudeville Co., Ltd.; M., Mr. J. D. Askew.—Hamilton Coward, Lucan and McShane, El Ray, Oreste, Etheridge and Furse, Stephanie Anderson and Olys, 3 Laurels.

Boors, The Chemists, 49 English-street.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Messrs. Macdonald & Young's company pay a welcome return visit in "Daddy Long-Legs," Miss Olga Lindo as Judy, and Mr. George Howard as Jarvis.

Boors, The Chemists, 129-130, High-street; 189, High-street.

CHESTERFIELD.

HIPPODROME.—P., Hippodrome, Ltd. (Chesterfield).; M., Mr. F. J. Welchman.—The Kimberley and Liston Co. in "Tatters."

Boors, The Chemists, 21, Market-place.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Fred Karno's "Mumming Birds"; The Mertons, banjo marvels; Peel and Curtis, comedians; Will King, champion dancer; Berry and Hart, vocal act; Jack Hayworth, Scotch comedian.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Miss Florence Turner, in selections from her repertoire, including "My Old Dutch," supported by Harry Marlow in "Fragments of Humour"; Fred Maitland, who presents 'Erbert; Maker and Langford, George Hoy, and Nellie Wigley.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. D. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—"Tilly of Bloomsbury."

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; R. M., Mr. Edward J. Hart; Mus. D., Mr. John P. Ross.—The drama, "Seven Nights in London."

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—Sir Harry Lauder and a variety company are here this week.

EMPIRE PALACE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—A strong programme at the Empire comprises George Carney, in several highly amusing songs and sketches; a delightful musical turn by the H. J. Horner Ensemble, "Symphonia"; Joseph Cheetham, an expressive and cultured tenor singer; J. H. Scotland, the popular vocalist; Lily Long, the well-known comedienne; Charlie Rich, raconteur and singer, who is deservedly applauded for his clever performance; and Ray, Kay and Bush, in attractive turn. The Caron Troupe of Lady Gymnasts add to the pleasure of the audiences.

Boors, The Chemists, 102, Princes-st.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Joseph Millaine's Repertoire Company present, Monday and Tuesday, "Confessions of a Wife"; Wednesday and Friday, "Hushed Up"; Thursday and Saturday, "Somewhere a Voice is Calling."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Harry Slingsby presents novelty musical revue, "Oh, Laugh!" Cast includes Billy Caryll, Billy Rutherford, Hilda Mundy.

Boors, The Chemists, 38, Market-place.

DOVER.

ROYAL HIPPODROME (twice nightly).—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; Mus. D., Mr. W. Medhurst.—Mr. C. A. Stephenson presents the musical comedy "A Spanish Romance."

KING'S HALL.—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Chic Dane, comedienne and dancer; Miss Vivien Carter, Mr. Swinton Mills, Miss Cissie Sephton, Mr. C. Victor Rosini, &c. Specialities include dances by Miss Norah Green and Miss Violet Graham.

Boors, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The leading features of the current week's bill here are Donald and Carson in their act, "The Stable Boy," in which they introduce some capital gags, singing and dancing; Boon Boys and Doris, in a turn of outstanding excellence; and Les Tumilets, presenting a comedy and sensational skating act, introducing "The Human Top"; Matthew Newton, a fine tenor; The Great Fanjacks, society equilibrists; Joyce and Shields, the popular dancers, and other artists, along with the Pathé Gazette, complete a satisfactory bill of fare.

QUEEN'S.—P., Mr. Arthur Henderson.—J. Camp and Company appear here in comedy sketches, "Bella" and "Beware of a Fair Man."

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The entertainment provided here comprises selections by the grand orchestra; grand organ selections by Mr. G. H. Millers, and a splendid series of pictures.

Boors, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—For the first three nights Mr. George Edwardes' company, in "The Maid of the Mountains." For the remainder of week, "Sybil."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Percy Hutchison's company in "A Pair of Sixes," Alfresco, Mr. Franklyn Vernon's O.P.Q.s.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Oxford Production Company, presenting "Gay Fleurette." On Saturday afternoon a special matinée by Miss Maud Allan and party.

DEVONSHIRE PARK. M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers. Also the Holt Quartette. Tuesday evening, return visit of Madame Pavlova, supported by M. Alexander Volinine and company.

IN THE PAVILION.—"The Edge o' the Moon" company, under the direction of Mr. Arthur Argent.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EXETER.

THEATRE ROYAL.—P., The Exeter Theatre Co., Ltd.; C. & M. D., Mr. E. J. Domville; A. M., Mr. Percy M. Dunsford.—Messrs. Macdonald and Young present "Irene."

Boors, The Chemists, 53, High-street.

FARNWORTH.

QUEEN'S THEATRE.—P. & M., Mr. Morton Powell.—Mr. John Fawcett presents his revue "The Moon Maiden" here.

Boors, The Chemists, 137, Market-street.

FOLKESTONE.

PLEASURE GARDENS THEATRE, Messrs. Macdonald and Young present "The Charm School" (Three Nights and a Matinée); "The Knave of Diamonds" (Three Nights and a Matinée)

Boors, The Chemists, 12, Rendezvous-st.; 61, High-st.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—On Monday, Tuesday, and Wednesday Mr. J. Bannister-Howard's Coy. appeared in the ever welcome "The Silver King."

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr. Watson Mills' company in the well-known melodrama, "The Face at the Window," which is as popular as ever.

HIPPODROME. — P., Messrs. The Gloucester Hippodrome Co.; Booking Manager, Mr. W. Edward.—Horace Lane, the Merry Busker; Rouseby and Rene, in North Country comedy; The Four Revels, clever dancers; Petro and Leon, comedy gymnasts; and Clark and Brenton, in nautical burlesque; and the Dempsey-Carpentier film.

Boors, The Chemists, 139, Westgate-st.; 94-95, Northgate-st.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. Bingley.—After being closed for three months, this theatre re-opened this week, the attraction being Mr. Leonard Willoughby's Company, in "The Purple Lady," a new musical comedy, presented by a company of artists of all-round excellence.

PALACE THEATRE.—M., Counc. F. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. T. Stevens.—Clarence and Field's revue, "What a Life" is here this week.

Boors, The Chemists, 108, Cleethorpe-road.

HANLEY.

ROYAL.—A. M., Mr. Bulmer, jun.—Wilfred E. Shine & Co. in "The Partners."

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Barton and Ashley, in a new sketch; Harold Walden; George Bass, comedian; Louis Duglas and Sonny Jones; Misquette and Maxly; Les Bastiens; and The Romanescas.

Boors, The Chemists 24-26, Piccadilly.

ILFRACOMBE.

ALEXANDRA HALL.—L., Mr. G. W. Gardner.—The Empire Grand Opera Company.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—A strong variety programme is presented here, topped by Will Hay, the scholastic comedian. Other turns include Kisby, the Call Boy; Percy Val, comedy acrobat; Fred Brand, comedian and dancer; Texas Two, banjoists; Caprice Proud, comedienne; and The Charles Thomas Troupe, sensational gymnastic act.

Boors, The Chemists, 58, Cavendish-st.

LEEK.

GRAND THEATRE.—P., L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt—"The Isle of Conquest," and other pictures of interest.

PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"What Would You Do?" and other films.

Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Mr. and Mrs. William Maclaren's company in "The Sign of the Cross," is giving great satisfaction here. Mr. Maclaren portrays Marcus Superbus with skill, and Miss Lily C. Bandman acts well as Mercia. Miss Nellie Masterson is good as Stephanus and Lilian Lawrence is a capital Berenice. Favius is effectively played by Mr. Arthur Warner. The remaining characters are ably sustained.

THEATRE ROYAL.—Sole L. & M., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—Ernest R. Abbott's Repertory Company continue their successful season here, and present, Monday, Tuesday, Wednesday, and Saturday, "Neither Wife nor Maid." Ada Abbott is a great success as Meg, and John Johnson is a capital Curly Saunders, ably supported by a good company. Thursday and Friday, "Hearts and Homes."

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—Noni and Horace, in their musical absurdity, are at the head of a good bill, and creating much merriment; Andrew McNaughton presents Doris Champion in a popular comedy sketch, "Our Liz"; another smart turn is The Pasquali Brothers, tumblers and equilibrists; Stewart Morton, assisted by Maisie Wood, earns applause for his coon character studies. Other entertaining items are given by Leslie Elliott, in songs at the piano; Dolly Victoria and Assistant, in a trick cycle act; and Rosie Lloyd, comedienne. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vandeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A musical comedy revue, "Rapid Fire," presented by Fred Ward and company, is pleasing good audiences at this popular theatre. Fred Ward, Yorkshire comedian, is very amusing as Sammy Merkins. Others in the show meeting with success are Peggy Taylor, Gladys Morgan, Norman Ford, Lew Hedges.

Boors, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

LEITH.

ALHAMBRA.—P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—An attractive bill is headed by the Grand Opera Singers, who give a series of extracts from popular operas with great éclat. Other pleasant turns are provided by the tramp fiddler, Sylvesto; Lily Burnand, the chorus comedienne; Billy Brennan, an accomplished dancer; Arthur Slater, of note as a whistler; and the 2 Californians, live'y knockabout comedians.

Boors, The Chemists, 15, Leith-walk.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Mr. Harry Persee presents "Cherry Rine."

Boors, The Chemists, 27, George-street.

MAIDENHEAD.

HIPPODROME.—P. & M., Mr. Geo. Gude.—W. Garland's "All Black" revue.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; B. M., Mr. R. F. Dowthwaite.—The Royal Repertory Company are this week playing "The Bindness of Virtue," with Arthur Grenville, Dennis Renton, E. E. Hirst, Marie Hassell, Hermoine Lester, Louise Holbrook, and Mollie Veness in the cast. The play is produced by Arthur Grenville.

HIPPODROME.—R. M., Mr. J. Alban Newton.—W. G. Gould and E. Watts-Phillips' new style of entertainment. "The Circus Queen," with Maude Francis, Arthur Elwyn, Jean Castle, E. Watts-Phillips, and Dan Rayner in the cast.

PALACE.—R. M., Mr. Fred Manning.—Here are Reg. Bolton, comedian; Ellis Drake and company, in a comedy playlet, "Oh! Mother"; Nellie Anderson and Pat Nash; Benson Grey, ventriloquist; Haley's Comets, in song and dance; the Bart Trio, equilibrists; and Frank Dickinson, vocalist.

Boors, The Chemists, 16-18, King-st.

MORECAMBE.

ROYALTY THEATRE.—Sec. & Man., Mr. F. Morphet.—Messrs. Macdonald and Young present "Going Up."

TOWER.—G. M., Mr. H. R. V. Addenbrooke.—Little Tich, The Stellios, Orpheus Trio, Katrina, Rea and Noble, Griff, and Mdlle. Cameo.

WINTER GARDENS.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Harry Levante.—Edna Latonne, Three Oros, Field and Mansell, Allen Hanbury, The Famous Christies, 2 Cures, and Moss and Maacha.

CENTRAL PIER PAVILION.—The John Ridding Opera Co.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. G. Carlton Wallace's company, in "Joan of the Sword" and "Called Back."

BOROUGH THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. C. H. Lavender.—Edward Dykes, bass vocalist; Rondeke, violinist; and pictures.

Boors, The Chemists, 15-17, Saville-street.

OLDHAM.

PALACE. — P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—A first-class musical act is presented by L'Incognita and John Amadio, in a delightful combination; Eileen and Marjorie, the juvenile marvels; C. W. Woltard, comedy juggler; Billy and Doris Harley, in "Bits and Pieces"; Frederica's Comedy Terriers; Jack Barty, the burly burlesquer; Geo. Murphy, in "Fun in a Billiard Room"; and the Palace pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—Alfred Denville's stock company present "The Manxman," with Miss Edith Rutland, Wilfred Lawson, and a strong support.

EMPIRE THEATRE.—R. M., Mr. E. Rudland Wood.—Business good, with full houses. Miss Kitty Gordon, in "The Wasp"; Pathé Gazette; also the new competition and an attractive drama and comedy.

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; M., Mr. W. F. Crowe.—Second week of D'Oyly-Carte Opera, the chief feature of which will be the revival of "Ruddigore" on Friday—the first since its production at the Savoy in 1887.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"The Young Person in Pink," produced by Eric Leslie. Miss Louie Tinsley in the title-rôle, supported by Mrs. Arthur Whitby, Miss Betty Williamson. Mr. Eric Leslie plays Lord Stevenage.

GRAND THEATRE.—P., Messrs. King and Parry.—Drama, "The Vagabond King," the principal parts being taken by Messrs. Clifton Earle, Ernest A. Duval, Laudin Littler, Misses Cynthia Marshall, and Maude B. Douglas.

PALACE THEATRE.—G. M., Mr. Reginald Grant.—Violet Black and company, in the comedy-sketch, "Take Me Out To Dinner"; Ernie Roma and Arthur Pond, comedians; Ethel Castaldine, musical comedy; Six O'Bracs, comedy acrobats; Harry Claff, in the musical scena, "Bluff King Hal"; and Russell Carr, military ventriloquist.

Boors, The Chemists, 100a, Old Town-st.; 1, George-st.

READING.

ROYAL COUNTY THEATRE.—E. Hill-Mitchelson's repertory company, in "The Gentleman from Dartmoor."

PALACE THEATRE.—Sydney Hale and Nan Douglas & Co., in the farcical comedy sketch, "Press the Button"; Esme Burke the Girl in Black; O'Wray and O'Dare, burlesque comedians; J. P. Ling, versatile entertainer; Pariso and Partner, dancing and juggling act; McPherson, with his piano-accordion; Clarke and Ritchie, in their latest successes.

Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus Heck.—Mr. Ernest Vaughan and Miss Madge Douglas present "Little Biddy O'Farrell."

Boors, The Chemists, 3, Evesham-st.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D & G. M., Mr. George E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—The amazing scientific act by T. B. Selbit, who demonstrates the possibilities of sawing through the body of a woman, is the star attraction this week. The musical, posing, and dancing act provided by Les Classiques, including Anita Billetti and Lisa Corri, dancer and poseuse respectively, is another strong attraction. Other interesting items are provided by Mamie Holland, in male impersonations; the Langleys, comedy gymnasts; The Brothers Smarte, character comedians; and Jack Poulter, the laughing comedian.

Boors, The Chemists, 10-12, High-street; 8, Bridgegate.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr Bert Vasco; A. M., Mr. Horace Cocks.—Lily Viviana; Mark Lupino and Co., including Viviana, in "The Toy Shop"; Duncan and Godfrey; Tom Rees; Sparkling Mozelles; Roselle and Clifford; Pichel and Scale.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernardo.—Mike S. Whallen; Norman Carrel; Knox and Knox; Joyce Lynn; Anna West; Gillin; 5 Sarattos; S. W. Wyndham.

Boors, The Chemists, 277-279, Chapel-street; 95-97, Regent-road; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

OPERA HOUSE.—P., Empire (Wakefield), Ltd.; G. M., G. H. Hawkins.—Messrs. Grossmith and Malone present Maurice Moscovitch and Co. in "The Great Lover."

Boors, The Chemists, 1, St. Nicholas-street, and 18, Newborough.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Messrs. Murray, King, and Clark are presenting the popular play, "Romance."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony; Mus. C., Mr. H. Westnedge.—Mr. Lodge-Percy and Miss Henrietta Schrier are presenting their popular dramas during the week, "The Little Mother," and "Nana's Daughter." The company includes Messrs. Lodge-Percy, C. Newton Buckland, Harold Ellard, Alec Richardson, W. H. Dearne, Misses Schrier, Renee Ray, Iris Hamilton, Nellie Thorne-Hallam, and Nita Thompson.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. John C. Fowler.—"Mr. Manhattan."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; A. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—A splendid programme is fully sustained by Walter Williams and Gertrude Lawrence, in light comedy, songs, and dances; Herschel Henlere, composer and pianist, in special selections; Marriott Edgar and assistant, in laughable interlude, "Learning a Trade"; Tom Fox, comedian; Halma, novelty juggler; Annie Rooney, a pleasing comedienne; Richardini Troup, in a sensational gymnastic display; and the "Westminster Singers," in their well-rendered musical scena, "Melody and Harmony."

Boors, The Chemists, 55 and 57, Snighill; 252-54, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittall-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke street, Park; 514-18, London-road, Heeley Bridge; 203, South-street, Moor; 652, Staniford-road, Darnall; 199, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

SOUTHEND.

HIPPODROME.—M.D., Mr. Chas. Gulliver; R.M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—The Versatile Three, London's favourite society entertainers; Ernie Mayne; Hanlon Bros. and Co.; Nevotti; Uniques; Billie Bennet.

Boors, The Chemists, 130, High-street.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co. (1905), Ltd.; A. M., Mr. A. Walker.—The George Edwardes' Company, in "A Southern Maid," is playing to excellent business.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Arthur Prince, ventriloquist, occupies the premier position in this week's attractive programme. Other items are The Gresham Singers; Jock McKay, Scotch humorist; Zetta Moor, impressionist; Phil and Phlora, unique dancing humoresque; Enardo Brothers, Italian gymnasts; and Elsie Burnett, comedienne.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—Harry Levaine and George Lawrence present their successful musical comedy, "Oh, Betsy."

Boors, The Chemists, 383-391, Lord-st.; 2-26, Chapel-st.

SOUTH SHIELDS.

MARINA THEATRE.—L. & R. M., Captain Julian Bainbridge.—The last week of the Marina Stock Season will be rendered notable by productions of the following well-known plays: Monday and Tuesday, "The Shadow of the Cross"; Wednesday, "A Pair of Spectacles," with Mr. Wilfred Beckwith as Benjamin Goldfinch;

HOVENDEN'S BRITISH GREASE PAINTS

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WEDNESDAY, AUGUST 17, 1921.

THE PERFORMING ANIMALS INQUIRY.

WE hope that the Select Committee which concluded on Thursday its inquiry into the training of performing animals will approach the consideration of its report with an open mind, unbiassed by the "stunt" stories and sensational headlines of the daily press. We have no reason to complain of the manner in which the inquiry was conducted. Every facility was given to witnesses to state their case, and those for the "prosecution" took full advantage of their opportunities to damage the reputation of the animal trainer.

Unfounded Charges.

Fantastic statements regarding the training of animals were told, but how many could be verified? Take, for example, the old, old story of CARL HERTZ'S canary. The charge that the conjurer crushed a bird to death in his bird-cage trick every night was refuted in "The Era" more than a quarter of a century ago. Yet up it came hale and hearty at the inquiry. Secondly can be instanced the story of the "monkey orchestra," in which it was alleged the hands of the animals were tied to various musical instruments and jerked up and down in order to give them the appearance of playing. It need only be said, to refute this charge, that we have seen the specification of the patented contrivance used in the act referred to, in which the musical instruments are played by electrically controlled wires, while the monkeys' paws rest on the notes, but are not tied or secured in any way.

Here, then are two instances in which the cruelties alleged are proved to be entirely imaginary, and we are entitled to contend that the other statements rest on equally insecure grounds.

The contention of Mr. ATHOLE STEWART that the environment of the theatre is unsuitable for animals is perhaps the only objection that will hold water, but it should be remembered that ample compensation for the inconvenience caused to the animal is supplied by the ideal conditions which it enjoys when off duty.

Sport and Humanity.

Additionally, we have the evidence of men bearing names so honoured in the show business as SANGER, BOSTOCK, LOCKHART, and HARROP. Each one repudiates indignantly the horrors attributed to animal training, and their testimony should surely have more weight than that of persons, many of them irresponsible, who gave evidence on the other side.

It is urged in one of the daily papers that, as a nation with a reputation for humanity and a sporting respect for animals, these performances should be stopped. But how much humanity is exhibited in the hurdle racing in which horses are killed and maimed? There are, in fact, innumerable practices to which the attention of so-called reformers could be turned before attacking a legitimate profession with charges most of which are pure inventions. What of the fisherman, who first impales a live worm on a hook, and, when the unfortunate fish is caught, drags the hook from its mouth and flings it into a basket to await a lingering death?

America claims to have a reputation for humanitarian principles, but when a similar agitation against performing animals was engineered some time ago, it failed ignominiously.

Meanwhile we learn that the sensational posters and cartoons showing instruments of torture in use in animal training are to be renewed and amplified. Is it too much to suggest that in presenting their report the Select Committee should add a recommendation that such posters should be withdrawn? Animal trainers are on their trial, and it is unsportsmanlike that pictures intended to inflame public opinion against their work should be permitted to be exhibited either before or after the verdict is given.

FIRST NIGHTS OF THE WEEK.

A Romance of Rhodesia—Wimperis Wit and Humour—Barrie Revival at the Haymarket.

"THE EDGE O' BEYOND."

Play, in Four Acts, adapted by Roy Horniman and Ruby Miller, from the novel by Gertrude Page, Produced at the Garrick Theatre, Tuesday, Aug. 9

Beauty ..... Mr. Martin Lewis
Billy ..... Mr. Wilfrid Seagram
Ugly Bug ..... Mr. Antony Holles
Saucepan ..... Mr. K. Alexander
Ted Burnett ..... Mr. Charles Carson
Dr. Lawson .... Mr. Basil Rathbone
Joyce ..... Miss Doris Lloyd
Oswald Grant .... Mr. John McNally
Dinah ..... Miss Ruby Miller
Major Egerton .... Mr James Lindsay
Blockhead .... Mr. Napoleon Florent
Truda Stuart .... Miss Helen Stanton
Lady Godiva Stuart
Miss Florence Harwood
Princess Sonia Nistrovska
Miss Marie Mitchell
Ralph Stuart .. Mr. Reginald Hunter
Hayman ..... Mr. Henry James

Adapted from a novel by Miss Gertrude Page, this is not a play to be taken too seriously by the critical. It goes to the edge of the land of make-believe, and beyond it, to the land of never-was and never-could-be, but if the purpose of the theatre is thereby to entertain and amuse, "The Edge o' Beyond" answered nobly to the call, and on the second night the majority in the house loved it, applauded its sentiment to the echo, and revelled in its simple humour.

The scene of the play is laid chiefly in Rhodesia. Three men, Beauty, Billy, and Ugly Bug, are running a farm together, which they do in the most cheerful fashion by lazing about, ragging each other, loudly proclaiming their utter distaste for work, and mixing drinks for the numerous chance visitors. They are known as the "Irresponsibles," they do everything in trio, and wear the minimum of clothing. To them comes Dinah, sister to Billy, on a visit, with trunks full of Paris frocks and a pert way with her that makes every man her slave. Dinah runs the household with engaging inefficiency, dazzles with her frocks, befriends little Mrs. Grant—with a superlative brute of a husband—prevents the sympathy between Mrs. Grant and Dr. Lawson (a character that was nearly human, because it was played by Mr. Basil Rathbone) and falls in love with the Rhodesian Beau Brummel, Ted Burnett, a neighbouring farmer. Unfortunately the play cannot end happily at this point, so Dinah wavers, and to escape the monotonous life of a Rhodesian farmer's wife, rushes back to London and Society. In the drawing room of a friend, and attired in a lovely confection of blue and green, she is exceedingly rude to a white-haired lady, a relation of her host—much to the amusement of the other guests—receives an offer of marriage from a field-marshal, and goes back to Rhodesia helter-skelter, in company with Dr. Lawson, when a cable announces the death of Mrs. Grant's baby. Back in "Billy's hut," with the Irresponsibles breaking into song and dance with the comfortable regularity of the well-trained, Dinah and Lawson rejoice once more in the atmosphere of universal love that pervades the colony.

Miss Ruby Miller's Success.

Miss Ruby Miller, as Dinah, wore some beautiful clothes with distinction, and acted with commendable vivacity and with an effective touch of sentiment. Her performance pleased the audience vastly, and the "cheekier" Dinah became, the more enthusiastic they became. Miss Miller certainly made the most of every line, and did not miss a point, although she was never guilty of over-emphasis. Miss Doris Lloyd played with touching sincerity as the ill-used Mrs. Grant, and in her reception of the news of her baby's death there was genuine emotional power. Mr. Basil Rathbone, in the part of the lady-novelettish Dr. Lawson, rose gallantly to his obligations, and at least succeeded in making the doctor a very nice man. Mr. James Lindsay also made Major Egerton—another of Dinah's admirers—a singularly pleasant soldier, and Mr. Martin Lewis, as Beauty, came through a trying ordeal with credit. Mr. Wilfred Seagram, Mr. Charles Carson, Mr. John McNally, and Mr. Antony Holles all aroused our admiration.

"THE TRUMP CARD."

Comedy, in Three Acts, by Arthur Wimperis, Produced at the Strand Theatre on Wednesday, Aug. 10.

Sir Temple Chambers, K.C.
Mr. Eric Lewis
Colonel Miles Brimston-Gower, D.S.O.
Mr. Norman Page
Peter Bassett, O.B.E.
Mr. Jack Buchanan
Dr. James Simpson, F.R.C.P.
Mr. John Deverell
Cecil Chayney-Walker
Mr. Griffith Humphreys
Twiggett .....Mr. Charles Groves
Angela Bassett
Miss Margaret Bannerman
Diana Simpson ....Miss Muriel Pope
Cyllene Baddley ..Miss Madge Thorpe
Morris .....Miss Blanche Warde
The Great Carmen..Miss Kyrle Bellew

Mr. Arthur Wimperis has given himself, in the shape of the French of Maurice Hennequin and Georges Duval, a very full and pleasant scope for the furtherance of his well-known cause of witty dialogue—witty dialogue in its various forms of brilliancy, sarcasm, subtlety, and, now and again, daring. And in "The Trump Card," which results from the French of Maurice Hennequin and Georges Duval, he has produced a delightful evening's entertainment.

There is one Diana Simpson, of the cold and calculating type, home-breaking to her almost a hobby. Diana Simpson, then, one very naturally expects, causes the main trouble—and such trouble, without which no worthy farce is farce. For she prevents Hero Peter Bassett, her feeble husband's friend, from perpetrating, upon his confiding young wife, quite a harmless little deception.

Now, Peter's deception takes the form of inventing a "double"—one German, Carl Breitstein. It is a highly successful deception—until Diana, being of the cold, &c., type, with hobby as afore-mentioned, steps in. And—to cut a long story short—she holds up the whole machinery of Peter's peace of mind, the one complication piled unmercifully upon the other complication, until the last act of the play brings about a quite desirable, if traditional, compromise.

As Peter, Mr. Jack Buchanan has an excellent "syncopation" part and a wonderful chance (taken as well he can take these chances) of jumping about between a City patent stove merchant and this young German man. Miss Margaret Bannerman's Angela is very well played, making a full contrast with the equally well-played Diana of Miss Muriel Pope.

Mr. John Deverell is good, too, as Dr. Simpson, Diana's husband (a poor thing of a frightened husband, but "a bit of a boy," given little occasions for being on his own); Mr. Eric Lewis as the K.C. author of a book on divorce, on which Diana frames her home-breaking methods, gives a very welcome performance.

Mr. Charles Groves and Mr. Norman Page, as an ex-batman and a General, are entrusted with the "little Army bits" that Mr. Wimperis, recalling hard, makes so delightful to hear; and Miss Kyrle Bellew, as a Cockney Carmen, who helps in the restoration of Hero Peter Bassett, does well what little to do she has.

Mr. Griffith Humphreys, Miss Madge Thorpe, and Miss Blanche Warde complete a cast most wisely collected.

"QUALITY STREET."

Comedy, by J. M. Barrie. Revival at the Haymarket Theatre on Thursday, Aug. 11.

Valentine Brown ..Leon Quartermaine
Ensign Blades .....Nigel Bruce
Lieut. Spicer .....Cecil Trouncer
Recruiting Sergeant ..Gordon Harker
A Waterloo Veteran ..W. W. Palmer
Master Arthur Wellesley Tomson
Robert Henderson
Miss Susan Throssel ....Mary Jerrold
Miss Willoughby .....Mary Barton
Miss Fanny Willoughby..Muriel Alexander
Miss Henrietta Turnbull..Nancye Kenyon
Miss Charlotte Parratt
Dorothy Rundell
Patty .....Hilda Trevelyan
Isabella .....Ruth Morgan
Harriet .....Mary Lincoln
Miss Phœbe Throssel ..Fay Compton

What an exquisite play Barrie's "Quality Street" is! How pure and tender its sentiment, how delightful its humour, how fragrant its atmosphere! It had a wonderful revival (for the third time) at the Haymarket Theatre last Thursday night. A house crowded with notabilities, a house responding to the Barrie touch with tears, while laughter was yet on the lips, and laughter again before the tears had dried, and an unequalled cast, all contributed to make a memorable night. There were many in the house who remembered the sweet Phœbe Throssel of Miss Ellalline Terriss (her original impersonator), the "dashing" Valentine Brown of Mr. Seymour Hicks, as well as the captivating Phœbe of Miss Cathleen Nesbitt, and the handsome "V. B." of Mr. Godfrey Tearle of the 1913 revival. Yet we heard many of the younger generation say that they had never seen either, the first performances were too far distant, the revival they had missed by some mischance. Whether we, who had seen both, or they who saw it with eyes unclouded by memories, were most to be envied, it is imposible to say. Perhaps both rejoiced equally in Mr. J. E. Vedrenne's beautiful production.

The story of courtship in "Quality Street" is exquisitely told, as only Barrie can tell it. It is also very perfectly acted by a splendid company. Miss Fay Compton, a picture of dainty loveliness in the quaint, charming costumes of the time, gave a notable performance as Phœbe, her sincerity, her pathos, her delicious gaiety, it is almost impossible to overpraise, and she has wonderful power of expression in her face. Miss Fay Compton has achieved much, but nothing surpasses the perfection of her Phœbe Throssel. The Miss Susan of Miss Mary Jerrold was acting of rare delicacy and tenderness, abounding in those beautiful little touches of gentleness and sweetness that Miss Jerrold knows so well how to give to a character. As Patty, the maid, Miss Hilda Trevelyan was unapproachable; it is a small part, but played by Miss Trevelyan it was a perfect little character sketch. Mr. Leon Quartermaine was, if less "dashing," more sympathetic than either of the other "V. B.'s" that we have seen. He was less of a "quiz" and more in earnest. We felt that Phœbe's happiness would be safe with him. Of the others, all good, we particularly liked the Ensign Blades of Mr. Nigel Bruce and the Miss Willoughby of Miss Mary Barton.

There were many curtains, both at the intervals and at the conclusion of the play. Finally, Miss Fay Compton was induced to make a short speech. She said, "I am afraid you will not believe me, but Sir James Barrie is not in the house; he is in Scotland. We all want to thank you very much for the wonderful way in which you have received the play to-night."

MY DESIRE AND AMBITION.

STAGE VERSUS CONCERT PLATFORM.

By YVONNE ARNAUD.

I have often been asked what my pet desire is—and when I have given an answer people have either been amused or have stated that I must have misunderstood the question.

To be concise and to the point my one desire is to continue being happy.

We live in most strenuous days, and there is only one way of keeping fit—that is to be just as happy as possible in your work, in your leisure, and in your home life. Happiness cures all ills, and makes one at peace with the world. That is why I desire to continue being happy.

Now, if you want to know what I enjoy most, professionally, I will tell you. It is to play an extremely nice comedy part. To me, a comedy part is more interesting than anything else as an art.

Why I Prefer the Stage.

As is generally understood, I am as well-known on the concert platform as I am on the stage. But I really prefer the stage

[Photo Arbuthnot.

as a profession. If it is necessary I should give the reason why, it is this: Because there is much more fun in it than there is on the concert platform. It is a different kind of work—a vastly different kind. In fact, I enjoy music much more for myself when alone than I do when I appear at a concert. In other words, I am quite happy when in my leisure I am at home able to sing and to play—far happier than when I am on the concert platform. And yet some of my happiest moments are those I spend on the stage in comedy or farce.

I always feel nervous when singing at a concert. For the first few moments I am on tenter-hooks, but eventually I regain my former composure, but not until I get settled down better. Perhaps the nervousness is due in part to the fact that in concert work one has to adopt a quiet, patient attitude, which attitude tends to boredom.

Then again, if a concert vocalist wishes to be a success she must restrict her pleasures in such a manner as will not injure her voice. When she has to interpret such masters as Mozart and Beethoven she cannot enjoy herself by bathing, or at tennis, because the strain would be too great for her. And she cannot adequately enjoy a cigarette!

That is where the difference between concert work and acting on the legitimate stage comes in. In the latter profession we can just do as we like between our shows, the more bathing we get, the more tennis we play, and, shall I say, the more cigarettes we smoke, the better—the more enjoyable, at any rate—it is for us. They do not interfere with our work, but rather tend to help us.

No Conductor's Baton.

There is much more freedom on the comedy stage than on the concert platform. The conductor's baton is not always pointing at you; it does not therefore upset your composure; in fact, there is no conductor to wield a baton for singing. There are no top notes to sing, and no hard and fast score to follow. Instead, you are natural—just natural—quite like human beings.

On the other hand, in comedy, for example, you have not to be so precise. Your mannerisms are much more natural; you do not just stand stiff, twiddling your thumbs as if you do not know what to do with them. You do not get sort of "stewed" before you get on the stage.

More Money in Acting.

Then there is more money in acting. Concert singing brings less money than acting, but more worries. Concert singing to me is something like purgatory must be—that place, which, I understand, is mid-way between heaven and the other city!

If I am singing at a concert I arrive at the hall as late as possible, otherwise I should be nervous waiting for my turn. Whereas I go to the theatre perhaps an hour before the curtain rises, dress, and go on the stage just as if I were going into my own house.

Lastly, theatre audiences are vastly different from a concert-goer's. Everybody goes to the theatre, but only quite a small circle of people, comparatively speaking, and the same circle too, visit the concerts. The tastes of each audience are as wide as the poles are apart. But I have always found both extremely nice and kind to me.

AS YOU LIKE IT.

Good luck to the Autumn theatrical fixtures—and let us hope they will prove fixtures!

* * *

"Threads," at the St. James's, ought to be good. Audiences will cotton to it.

* * *

Gertie Millar's "The Bat" is just the thing to score with.

* * *

"The Trump Card" should pack the Strand.

* * *

While "The Sign on the Door" is likely to be "House Full."

* * *

I note that Matheson Lang's new part is to be that of a wandering poet. He will drop the Jew, but keep wandering.

* * *

On the seaside promenade: "Charms and the Man."

* * *

To my readers, who have not yet smelt the briny: "I wish you a wave o' the sea" (Winter's Tale, IV., 4).

* * *

A critic describes "Quality Street" as a play for the stalls. In short, Quality's treat.

* * *

Seymour Hicks' new bill: "Old Bill."

* * *

And here's hoping it will run as long as a pelican's.

* * *

"The foolish optimist at cricket often makes a blob," says a sporting contemporary. Or, in the words of Timon of Athens, "Ducks to the golden fool."

TOUCHSTONE.

RUBY MILLER AND BASIL RATHBONE, in "The Edge o' Beyond," at the Garrick.

WHAT'S ON IN TOWN.

ALHAMBRA (Leicester-square).—"The Bigamist" film, 2.30 and 8.30.

AMBASSADORS (West-street, Cambridge-circus, W.C.).—"If," 8.30. Tues., Fri., 2.30. Gerr. 4460.

APOLLO (Shaftesbury - avenue). — "Skittles," 8.30. Mon., Thurs., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Godfrey Tearle and Co., Ada Reeve, Odiva and Her Pacific Sea-Lions, Wee Georgie Wood, "Fashions de Vogue," &c., 2.30, 7.45. Gerr. 7540.

COURT (Sloane-square). — The Irish Players in "The Playboy of the Western World," 8.30. Wed., Sat., 2.30. Gerr. 848.

CRITERION (Piccadilly Circus, W.).—"Ambrose Applejohn's Adventure," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"The Wrong Number," 8.30. Wed., Sat., 2.30. Gerr. 314.

GAIETY (Strand, W.C.).—"Pins and Needles," 8.15. Wed., Sat., 2.15. Gerr. 9513.

GARRICK (Charing Cross-road, W.C.).—"The Edge o' Beyond," 8.15. Thurs., Sat., 2.15. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.15. Wed., Fri., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.)—"Quality Street." Comm. to-morrow, 8. Sat., 2.30. Regent 6030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show," 2.30 and 8.15. Gerr. 650.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (fourth series), 8.15. Tues., Thurs., 2.30. Reg. 2401 and 2402.

LYCEUM (Wellington-st., Strand, W.C.).—"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. Gerr. 7617.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., 2.30. (Last day.) Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions" (2nd Edition), 8.15 Wed., Sat., 2.30. Museum 1740.

PALLADIUM (Argyll-st., W.).—Northumbrian Sword Dancers, Balalaika Orchestra, Neil Kenyon, Percy Honri, May Moore Duprez, &c., 2.30, 6.30, 8.45.

PRINCE OF WALES (Coventry-street, W.C.).—"The Gipsy Princess," 8. Thurs., Sat., 2.15. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—Everyman Theatre Company in "The Showing Up of Blanco Posnet," 8.45. Wed., Fri., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W.).—"The Co-Optimists," 8. Wed., Sat., 2.30. Gerr 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Fri., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury - avenue, W.C.).—"Out to Win," 8.15. Wed., Sat., 2.15. Gerr. 6666.

ST. MARTIN'S (St. Martin's-lane, W.C.).—"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.).—"The Trump Card," 8. Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Puss! Puss!" 8.30. Tues., Fri., Sat., 2.30. Gerr. 3815.

WYNDHAM'S (Charing Cross-road).—"Bulldog Drummond," 8.15. Wed., Sat., 2.30. Regent 3028.

THE VARIETY WORLD.

Bransby Williams as Author—Charles Coborn's Walk—Railway Concession Retained—Blackburn Musicians' Strike.

Bransby Williams as Author.

Mr. Bransby Williams, on a visit for only a week at his lovely Sussex home at Selsey, has been engaged in completing his book, "Ten Lessons on Acting," which he expects will be published by the end of the month. It will contain some 70 illustrations, including some 30 on make-up, drawn by himself. Mr. Williams can claim to be his own author, artist, and publisher, and he says there is already a demand for the new book. He travelled to Scarborough for a one-day recital on Sunday at the Floral Hall, returning on Monday morning, to appear at Chiswick in Sax Rohmer's monologue, "Orange Blossom." By the way, Sax Rohmer also spent the week at Selsey, busily engaged in correcting the proofs of his new novel, "Fire-tongue."

Variety Artists' Federation.

Members of the V.A.F. are requested to note that sixteen death levies are now due upon the 1921 book. Red stamps thirty-three.

Charles Coborn's Walk to Scotland.

Covering on an average about twenty miles a day, Mr. Charles Coborn, the veteran comedian, continues to make good progress in his self-imposed task of walking from London to Scotland. On his arrival at Leamington he met with a very cordial reception from a large crowd. He appeared at a local place of entertainment in the evening, and entertained a crowded audience with interesting anecdotes relating to his experiences en route, and with the singing of old favourites such as "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes." On Wednesday Mr. Coborn proceeded to Birmingham, and, after a stay of two days, he will proceed to Coventry, Nuneaton, Leicester, and Loughborough.

Sir Harry Lauder.

A new limited company was floated in Scotland last week, and the two signatories of the memorandum and articles were a Glasgow motor engineer and Sir Harry Lauder, of Glenbranter, Strachur, Argyllshire. The date for the sale of Sir Harry Lauder's Glenbranter estate, in the county of Argyllshire, has now been fixed for Sept. 14, at Glasgow. It will be remembered that this estate extends to 9,768 acres, and includes Glenbranter Mansion House and several good farms. Mixed shooting and excellent fishing are obtainable on the estate.

Railway Concession Retained.

Variety artists will learn with relief that the three-quarter concession is to be retained, despite decontrol of the railways. At a meeting of the railway managers on Monday it was decided that the three-quarter fare privileges to members of the Music Hall Artists' Railway Association should be continued.

Blackpool Musicians' Strike.

There is still no settlement of the strike of musicians at Blackpool. At the Hippodrome a bill has been posted pointing out the terms of payment and demands of the musicians, the statement concluding: "Judge for yourselves." The Hippodrome people are carrying on with a Clavies Orchestral Organ.

Variety Artists' Cricket Match.

Mr. George Graves has promised to captain a music hall artists' eleven in a cricket match, to be played against a team of licensed victuallers at Lord's on Thursday, Sept. 22, the entire proceeds to be devoted to the Variety Artists' Benevolent Fund and the Licensed Victuallers' Benevolent Institution. The committee of the M.C.C., through their secretary, Mr. F. E. Lacey, have kindly granted the use of the ground. A joint committee has been formed, representing the two charities, and it is hoped that the match will show great financial results. Any good cricketers who will be in town on Thursday, Sept. 22, and are prepared to play, should communicate as soon as possible with Harry Marlow, organiser, V.A.B.F., 18, Charing Cross-road, London, W.C. 2.

Anna Pavlova.

The well-known dancer, Anna Pavlova, assisted by a star company, will pay a special visit to Leicester De Montfort Hall to-day (Wednesday).

Bert Errol Off to the States.

A number of British and American artists gathered last Thursday evening at the Waldorf Hotel to give Bert Errol, the well-known female impersonator, a hearty send-off to America, where he is to fulfil six months' engagements in the principal cities. The gathering was a happy inspiration of Karyl Norman, known as "The Creole Fashion Plate" (who has arrived from America to play in "The Peep Show" at the London Hippodrome), in order to cement Anglo-American friendship and good feeling amongst artists.

A Friendly Rivalry.

Mr. and Mrs. Errol were the recipients of the collective good wishes of the company, and a hope was expressed that "Modes and Melodies," Errol's new act, would repeat its great success in America, whilst Karyl Norman was congratulated on his success on this side, his first time in England. There is no doubt that a little more of this "get together" spirit would do much to silence the silly mischief-makers who seem to be fond of creating imaginary differences between artists of the two hemispheres. Errol and Norman are both female impersonators, but each in his own disinctive way, and each is quite capable of holding his own without show-jealousy of a rival's success.

The American Consul's presence was a fitting tribute and a happy augury. Tom Webster, the famous cartoonist, returned early from his holiday on the Continent in order to be present. Bert Errol sails on the "Aquitania." A large party of friends were at Waterloo to see Mr. and Mrs. Errol off, including Miss Jennie Benson, who brought a huge basket of flowers.

TO DISENGAGED ARTISTES.

SEE OUR SPECIAL OFFER ON PAGE 3.

Bruce Green.

Bruce Green has recently returned from a pleasant holiday at Hastings, where he spent a very happy time with his wife and family (it is the first holiday he has had for four years). Bruce was in fine form at Kilburn, and is this week at Islington, and will be on the tour until September. He will shortly put on a new number by Chas. Collins. "The Rolling Pin." Bruce, who will play his usual rôle in the Wylie and Tate panto. at Newcastle this season, is anticipating a similar enjoyable time to which he had when playing there the year before last.

Syd May.

This popular comedian, who had a great reception at the Glasgow Coliseum last week, was called upon on Thursday (second house) to deputise for Mr. Joseph Cheetham, who was suffering from voice trouble, and he made another big success. It was his first appearance at the Empire for nearly twelve years. By the way, it was in Glasgow that Mr. Frank Allen gave Syd his first provincial engagement, and so he can testify to the loyalty of the Glasgow public, whonever forget an old favourite.

A Flying Visit.

George Robey will on Saturday pay a flying visit to Colston Hall, Bristol, for a matinée and evening performance, assisted by Olive Townend, prima donna; Violet Vaughan, violinist; Bennet Congreve, impersonator; and Edith Eatherley, entertainer at the piano.

Terriers.

A meeting of the Order will be held on Sunday next, at 6.30 p.m.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild acknowledge, with thanks, a guinea from Dr. Phillips, and (per Miss Melinda May) the following:—Mr. Allan, 2s. 6d.; La Petite Nina, 1s.; Captain Woodward, 1s.; and Anon, 1s. Also Mrs. Charles Kasrac's yearly subscription of one guinea, and Mrs. McPherson's valued gift of a very useful parcel of clothing.

The Children's Holiday.

A number of the children under the care of the Guild are still waiting to be sent away for a fortnight's holiday, and unless funds are forthcoming, these may be doomed to disappointment. A sum of £100 is needed to cover the expenses of the whole party, as many have to be fitted out with clothes before they can be sent. £2 per child for the fortnight is the present cost, and artists who are enjoying themselves by the sea, on the river, or in the country, are asked to send a donation to enable these mites to have a change of air and surroundings.

Marie Lloyd.

The absence of Marie Lloyd from the Palladium on Saturday was responsible for the rumour that the Queen of Comediennes had been taken seriously ill and that some time would elapse before she returned to the halls. Meeting her brother on Monday afternoon at the Palladium, we were informed that Miss Lloyd is taking a brief rest at the request of her doctor, and will make her reappearance next week at the Holborn Empire.

Neil Kenyon.

The famous character comedian, Neil Kenyon, was given a hearty welcome upon his reappearance at the Palladium on Monday afternoon, following a long provincial tour. Neil remains in the bill next week, and after another three weeks in the provinces returns to town for a long season.

Lucille Benstead.

The popular Australian singer, Lucille Benstead, had a strenuous week-end, as we hear that on Sunday she travelled down to Weston-super-Mare to appear at special concerts in the afternoon and evening, and was therefore obliged to leave town very early in the morning. As Lucille was due at the Palladium this week, she had to catch the first train from Weston on Monday morning in order to be at rehearsal at this house. By the way, Lucille has been specially engaged for the Sunday evening concert at the Palladium.

Norman Lee's Activities.

Norman Lee recently joined forces with Jack Somers and Co., and has permanently established his business at 1, Tottenham Court-road, W.C.1 (Museum 7268), from which address he will continue to supply vaudeville and theatrical material. Mr. Lee is also directing the operations of Norman Lee and Co., vaudeville and theatrical producers, in which he will be partnered by Mr. Reg. Bolton, who has extensive interests in the company. They are preparing a seven-scene production for London and the provinces, entitled "The Roundabout."

Lorna and Toots Pounds.

Miss Lorna and Miss Toots Pounds created quite a sensation with their new scenes at the Palladium last week. We gave an appreciative account of their clever cameos of character and delightful singing in our last isue, and audiences throughout the week have fully endorsed the opinion then expressed.

Dan Rolyat.

That popular West End comedian, Dan Rolyat, was in good form last week at the Holborn Empire with his latest scena—"A Dressed-up Affair"—in which he is capitally supported by the Misses Clarice and Rene Chesney. This week Dan is appearing at Croydon.

Georgie Wood.

Georgie Wood is back again at the Coliseum this week, after a very brief absence, and is doing very well, ably backed up by Miss Dolly Harmer and Tom Blacklock, in "Thicker Than Water." Following his recent appearance at the Empire, Georgie has had several offers for other West-End productions. For panto. Georgie goes to Glasgow for Messrs. Wylie and Tate.

The Chapins.

One of the latest acts to come over from the other side is The Chapins, who are under the direction of Nate C. Bolton, a musician of much repute. This high-class musical act opened last week at Olympia, Liverpool. Four gentlemen and one lady contribute a fine programme, using saxaphones, cornets, and trombones, while the lady, a fine soprano, brought down the house. Their repertoire is extensive, and the more modern popular airs are interspersed with high-grade classical music.

Harry Gould in S. Africa.

We hear that Harry Gould—who has been retained for a further six months in South Africa owing to his clever work in "The Lilac Domino" and "Kissing Time"—is now appearing in "Chu Chin Chow," which is playing to splendid business. Writing from Durban, Harry tells us that he is having a most enjoyable time, and bathing twice daily.

New Seymour Hicks Sketch.

Mr. Seymour Hicks will produce on Monday next, at the Metropolitan Music Hall, a new sketch written by himself, and called "The Surprise." Miss Isobel Elsom will appear in it, supported by Miss Veronica Brady, Mr. Hastings Lynn, and Mr. Vincent Lawson.

Off to Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. "Kenilworth Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Jack Marks and Babs Barton, The Terry Twins.

Mr. Lupino Lane, whose great success as principal comedian in the last Hippodrome pantomime "Aladdin" is easily recalled, sails on the Adriatic to-day (Wednesday) for New York. He is to play the principal rôle in "Afgar" in the States.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

The suggestion, which emanated from Robb Wilton, that we publish the various routes traversed on Sunday by car owners, in order that they may look out for each other on the way, has been voted excellent by many artists, and one which, as Will Hay wrote last week, can be considerably developed, as, for instance, the giving of the best roads between each town and other useful information. We therefore invite the co-operation of the numerous motoring pro's in furnishing us with the necessary details as indicated below. Any further suggestions would be welcomed. The following will be on the road on Sunday:—

Fred Duprez, Sheffield to Birmingham.
Ernie Mayne, Southend to London.
Rich Hayes, Swansea to Cardiff.
Cohan and Dorothy, St. Helens to London.
Syd Moorhouse, Bristol to Southampton.
Will Hay, Keighley to Cardiff.
Osborne and Perryer, Leeds to Halifax.
George Clarke, London to Brighton.
Roxy La Rocca, Birkenhead to Southport.
Hal Bert, Middlesbrough to Northampton.
Sandy Powell, Blackburn to Halifax.
Lily Morris, Salford to Carlisle.
A. C. Astor, London to Bath.
Netta Allen, Bournemouth to London.

ARTISTS' APPRECIATION.

We select the following from a number of expressions of opinion on the new feature:—

Fred Duprez.

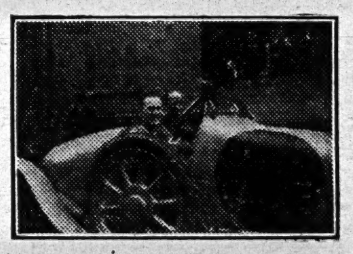
"I am glad to note you are devoting space to 'we bloods of the open road,' which should develop into a very helpful column for us. Since I left town in the early part of June, I have covered over 4,000 miles in my 10-h.p. Humber, which has never failed me, and my longest journey in one day was from Liverpool to Glasgow, a distance of 258 miles. I have handled a good number of cars in my time, but this car (which, by the way, is fitted with an 'all-weather body') has given the most satisfaction, and is one that I can safely recommend."

Bruce Green.

"Am pleased to see you are giving the motoring pros honourable mention' in your paper, and think the idea is an excellent one. On looking at your weekly list we shall now be able to communicate with our pals and arrange to meet at a convenient point on the road. A recent journey performed by me on my Bedford-Buick was from Blackpool to Plymouth, a distance of 359 miles, with a halt at Bristol, arriving at the local Palace within 10 minutes of my appearance. It was rather a close shave, but it was worth it, as I had a most delightful trip."

Harry Slingsby's New Car.

Mr. Harry Slingsby, with Billy Caryll, in his new Waverley racing car, which



recently passed the winning post at Brooklands at a speed of 91 miles an hour.

MY MUSIC HALL TOUR.

MY ANNUAL REVIEW—THE THREE PHASES OF THE HALLS—REFLECTIONS ON THE LIGHTER SIDE.

Week after week I proceed with my tour of the halls, and once a year the Editor allows me a brief respite of a week in which to sum up my annual reflections. But during the last twelve months I have stored up so many reflections that, in a fit of despair, I besought the Editor to extend my respite this year to three weeks in order that I might be allowed more time and space to unload myself. Kind-heartedly, he heard my prayer.

* * *

The halls may be divided into three phases—the Light Phase, the Serious Phase, and the Sensational Phase—and I propose this week to devote myself to the former. I will not risk the ire of those who perform serious turns and skip somersaults on tight-ropes by saying that the laughter-maker is a more important figure; but, in my opinion, the laughter-maker could least be spared, and has done most during the past year to lighten our anxieties in regard to coal, income-tax, and other such unpleasant matters.

Many and many a time, when we have been passing through some crisis, and the faces in the streets have looked grave, I have turned into a hall and wondered to find how changed was the atmosphere, and I have paid a tribute to the work of those who have possessed the power to turn solemn faces into smiling ones.

Our Finest Tonics.

I do not believe in heroics. Comedians are not martyrs to any cause. They get paid for their work, and if their work is good they get well paid. But there is no doubt whatever that the work which they—or many of them—perform, is useful as well as merely entertaining, and if we excluded Grock, the Arnaut Brothers, Marie Lloyd, George Carney, Jay Laurier, and Harry Weldon from our midst, we should lose some of our finest tonic.

* * *

My chief criticism against our music-hall comedians is one which I believe I voiced last year. (I have discovered no new sins.) They cling, as a rule, somewhat like the ivy to their old songs, and are not sufficiently enterprising in regard to new songs and patter.

In certain cases this does not matter. I hope that Grock will be doing next year what he is doing this, provided he introduces new touches here and there to give one a sufficient sense of movement. The same may be said of the Arnaut Brothers, who improve like old wine. But there are others who are too content with the old order, and though we encourage them by applauding them, they ought to lead us into new climes, without waiting for our silence.

An Example of Enterprise.

As an example of enterprise, George Carney comes to my mind. He shares the common danger of popularity, and certainly has no incentive through languishing applause to desert old songs, but up to the present he has never stuck to a song beyond its allotted span. I believe I have heard him sing from eight to a dozen different songs during the past twelve months, and that is a good record.

George Carney is, in fact, one of the few good comedians who have made rapid strides lately. In thinking back, his name is one of the first that crops up. He has a splendid voice and personality, is wonderfully versatile, and is always an artist, whatever he does.

Patter-mongers might study Malcolm Scott and Du Calion. If an important thing happens in the morning, these artists nearly always bring in some neat reference to it in the evening. The quality of reproducing the newspapers in one's patter is a valuable one, and always pays where it is developed. Both Du Calion and Malcolm Scott stick to their respective familiar styles, but one does not mind meeting them again and again, because the new note is always there.

* * *

So much for the seamy side. For the rest, it may be said that the quality of the humour served out to us has been well maintained, and in some respects improved.

Broad Jokes Not Wanted.

Personally, though I realise one cannot be too squeamish in a music hall, I detest jokes which are described in the vernacular as "smutty," and consider that jokes of this kind keep a number of people away who otherwise might become regular habitués of the halls. Moreover, I do not think such so-called humour draws the crowd. I have been glad, therefore, to find that, in certain cases, there have been less of these than hitherto, and that the general tone of the humour is more refined. I have in my mind one particular comedian who spoilt an excellent show by the introduction of some of the broadest jokes I have ever heard. When I saw him a second time, practically all these jokes had disappeared—and he went better.

Where are the New Stars?

While old turns dissolve, where are the new stars? That, perhaps, is the most serious question of all, and unfortunately there are precious few of them. Plenty of good new talent is always cropping up, but nothing superlative. It would be satisfactory if every year one could point to half-a-dozen young comedians who might turn into future Billy Mersons or Little Tiches or Maidie Scotts. But I cannot find one who has risen out of last year's firmament. Nor, after an extensive search, could Sir Oswald Stoll.

More new songs next year, more topical patter, and more new stars. That is the need. Meanwhile, carry on!

EXTRA TURN.

PERFORMING ANIMAL ACTS.

UNFOUNDED STATEMENTS.

COMMITTEE OF INQUIRY CONCLUDED.

The final sitting of the Select Committee to enquire into the conditions of performing animals took place in the House of Commons on Thursday, when further evidence on behalf of the trainers was given. Mr. Fred Trussell, who was manager of the London Hippodrome for many years, was the first to give evidence. He had seen nothing but kind treatment, he said, during the whole of his twenty years at the Hippodrome. One day Sir Algernon West made statements referring to an unsuitable act, and these statements were misunderstood, and taken to mean that the performing elephants at the Hippodrome were undesirable. Witness called upon Sir Algernon, and the latter said that he had not referred to the London Hippodrome, but to an act at another hall. A withdrawal was published, but it did not obtain the same amount of publicity as the original statement.

After that witness had had officials of the R.S.P.C.A. behind the scenes during the elephant act for the remainder of the engagement.

Never Seen Cruelty.

People, he thought, surmised that there must be cruelty, although they did not see it. He himself had never seen cruelty on the stage, and there had never been a hot iron used in the Hippodrome to his knowledge. The statements that had been made before the committee were absolutely unfounded, and there was not the slightest truth in them.

In answer to Mr. Raper, he said it was impossible to achieve the results obtained by means of cruelty. Only one case of cruelty had been notified at the Hippodrome, and that was a French cavalry man, who had been prosecuted for spurring his horse. The elephants were induced to mount up an incline by rewards, and there was no difficulty in getting them to do so. It had been said that one of the elephants once ran wild. It did not run wild, but merely wandered into the stage-manager's office, and came out again when its keeper called it out. He had once seen an elephant run wild at Brighton because of the presence of a member of the audience on the stage.

To Commander Kenworthy he said that he had no knowledge of whether German training methods were more forcible than British. He did not know anything about training. He might have seen an animal chastised, but could not say definitely whether he had or not. Perhaps three or four times in his life he had taken exception to a performer carrying a switch on the stage, but he did not remember seeing an animal whipped or struck. He had never seen Mrs. Graham in his life. There was no real opposition to animal acts on the part of other performers. Lion shows had fallen into disuse of late years.

Sir John Butcher asked further questions with regard to the elephant act which had been mentioned by other witnesses. Mr. Trussell said that the elephants were very glad to get into the water, but he had no experience of whether they enjoyed going down the slope. There was very little, if any, reluctance on the part of the animals to mount the incline, and he never saw any reluctance that brought on cruelty. He had seen the keepers give the elephants a push with their hands, but never with any instruments. He was only occasionally behind the scenes, and he could not contradict Mrs. Graham's statement that she had occupied a dressing-room on the level with the flies.

Dogs' Pleasure in Their Work.

In further cross-examination by other members of the committee, he said that it was not correct to say that Sir Algernon West had made statements against animal turns at the Hippodrome. He did not know whether all dogs' tricks caused them pleasure, but he knew that some dogs took a pleasure in their work, and instanced Duncan's collies. He had never seen stage animals show signs of fear, and with regard to the ringing-down of the curtain on an animal act, that was a matter between the stage-manager and the foreign trainer. He did not know anything about the incident.

Sir Walter de Frece asked if when lion trainers carried revolvers it was not just showmanship. Witness said he had never seen a lion tamer carry a revolver. He was satisfied that the existing law was good enough to deal with cruelty, and that the officials of the R.S.P.C.A. carried out their duties properly.

He had never heard of an employee of a theatre being discharged for making a complaint, and he thought that the V.A.F. would object to animal acts if cruelty took place.

Mr. Swan asked what would happen if an animal was unfit to perform. A manager, said witness, would have the right to cancel the contract if the animal could not perform. Men who were discovered committing atrocities, he continued, should be proportionately punished, but he did not believe that a trainer would go on with an act if the animal was not in fit condition.

The Monkeys' Orchestra.

With regard to the monkeys' orchestra he would like to speak about the act. He had seen it performed innumerable times, but it was operated by patented effects. Wires were not fastened to the monkeys, they were fastened to the instruments, and there was only a tiny invisible cord fastened to the monkey to tell it when to go on. The wires moved the instruments, which the monkeys grasped. It was a pure fallacy that the monkeys were exhausted after the act.

The chairman (Brig.-General Colvin) said that when the case upon which they had heard evidence took place, the patent system had not been established. Witness said he could not say when the patent was taken out. In answer to questions by the chairman he said that he had never seen or heard of lions being drugged, and he did not think performing bear acts were very interesting. Licensing sounded well, and licence holders could be made to give a guarantee that no cruelty would take place

Speaking from Experience.

Mr. Bostock, the proprietor of Bostock and Wombwell's Menagerie, was the next and final witness. He wished, he said, to associate himself with the remarks of Mr. Sanger and Mr. Lockhart. During the whole of his experience he had never seen any cruelty, and he could speak from experience, both in front of the house and behind. He had trained lions, bears, wolves, leopards, hyenas, and other animals. Lions did so few tricks that their training did not amount to anything. Thirty years ago the public were seeking sensation, and there used to be turns with lions running around, blank shots fired, and so on, but nowadays lions only ran around their cages, and needed very little training to make them do that. He would resent any act of cruelty on the part of an employee.

Mr. Swan asked if witness had had any experience of performing dogs. Mr. Bostock said he had seen them trained. The trapeze trick was going a little too far, and would be better eliminated, but somersaults were not so difficult as they were imagined to be.

It would be absurd to attempt to train full-grown animals, and there were few wild animal acts in this country. He did not think there were any on the stage if sea lions and chimpanzees were excepted.

Further cross-examined by members, Mr. Bostock said his family had been in the business since 1805. He thought the public would resent prohibition of animal acts. He had never received any allegations of cruelty with regard to his animals. Asked if he had any experience of "Consul," he said there were a number of "Consuls." The original and the second had both been trained at Manchester in full view of the public. One had learned to ride a tricycle in a fortnight, and a bicycle in another week. There was another "Consul," owned by his late brother, and he had a letter from Mr. John Lawson offering to engage the animal. He had heard what a previous witness had said about Mr. Lawson and "Consul."

"In spite of that do you say that Mr. Lawson was prepared to re-engage the act?" asked Mr. Swan.

"There is the letter," answered witness.

Witness said he would be very pleased if licensing of trainers was brought in. If performing animals were eliminated a menagerie would not be so successful. It was possible to draw the line of demarcation between tricks that could, and tricks that should not be performed. He suggested that the matter be left to the V.A.F. and the showmen to deal with, and they could eliminate any trick. If a man was convicted of cruelty, he should suffer a severe penalty, but should be allowed another chance.

He had only once had to reprimand an employee for ill-treating an animal. He saw the man had not sufficient tact to become a trainer, and took him off that and put him back as a keeper.

Witness said he was a magistrate, but would never sign a trainer's licence in case he was associated with the man. He believed in being fair-minded. Red-hot irons, he told the chairman, were all humbug. They were used in the smaller menageries to impress the audience. It was all showmanship, and witness was delighted when it was stopped.

If the matter of cruel tricks was left in the hands of the V.A.F. and the showmen there would be no reason to complain. They would decide what tricks ought to be eliminated.

Mr. Seddon's Protest.

This concluded Mr. Bostock's evidence, and Mr. Seddon rose to make a protest. They had had two painful exhibitions during the enquiry, he said, owing to the fact that the most damning evidence had been brought against three dead men. He thought that all future evidence must be given against living men, who could come and defend themselves, and not against dead men.

The chairman said that Mr. Bostock's evidence completed the proceedings, and the committee would report in due course.

CAPT. WOODWARD ON ANIMAL NATURE.

A representative of the "Era" interviewed Captain Woodward, F.Z.S., with the object of gathering some of his impressions regarding the Parliamentary investigation just ended.

"Taken upon the whole," said the captain, "the results of this investigation should prove of great value to the theatrical and circus world. For a long time past many reckless accusations have been flung at animal trainers in general, dates and names being usually omitted. And, of course, before such a tribunal as that at Westminster they had to be substantiated. The result of this investigation was that during the period of the R.S.P.C.A.'s existence—about 98 years—only 29 cases relating to stage and circus animals were catalogued against them. Even these were not carefully gone into. The actual cases brought before the committee could be counted on the fingers of one hand, and they referred mostly to people long since dead and unable to come forward to defend themselves, and to foreigners with unpronounceable names. Against the bona fide British animal trainer there was hardly any real charge to refute; and it is because of the unfair coupling together of the individuals accused that I have devoted considerable time to an attempt to bring reason and present-day conditions into the debated question. I think my character is sufficiently known to refute the idea that it is simply for professional camaraderie I have taken such a leading part in this matter during recent years. It is not done to condone cruelty, but simply with the idea that while willing to do justice to our animal friends we have not any right to inflict a grave injustice upon a deserving class of professionals.

The Cruelty of Nature.

"In the course of the recent investigation constant reference was made to Nature. While I give way to no one in my admiration of the wonders and beauties of Nature, yet, as a practical person where the subject of morality is concerned, one is forced to acknowledge that the workings of Nature should not be cited as the ideals on which one should base one's conception of kindness. Nature in its relation to the animal creation is essentially cruel. Its primary law is the survival of the fittest.

(*Continued on page 15.*)

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. Godfrey Tearle returns to London this week and is making a welcome reappearance here in a new one-act play by Mr. W. P. Lipscombe. It is a delicate, pleasant little comedy entitled "Taking the Liberty." If the play were acted indifferently it could be dull, but at the Coliseum it is played with just the finish that makes it a charming little entertainment. It is an attractive young person named Ethel who takes the "Liberty," a little statuette belonging to a handsome young bachelor named Bill. Although she and Bill are in love with each other there is an impediment in the way in the shape of her fiance, Hardrada. Bill and Ethel hatch a clever little plot to get the engagement broken off without either of them losing Hardrada's friendship. They succeed and Ethel marches off triumphantly with Bill's symbol of liberty. Mr. Godfrey Tearle made a delightful figure as Bill, and he was finely supported by Miss Janet Eccles, who gave a finished piece of acting as Ethel, and Mr. George Desmond, who played very amusingly as Hardrada. Mr. H. Christopher as the butler completed the cast.

Another happy reappearance at the Coliseum this week is made by Miss Ada Reeve. She is an artiste to her finger-tips, and each of her six numbers was a gem of its kind. It was good to hear "When Richard the First Sat on the Throne" and "Ain't You Jim" again, and her cleverly-written song on "Foolish Questions" brought down the house. Wee Georgie Wood is back again in variety and is as successful as ever as the clever and rather sentimental boy in "Thicker than Water," a sketch in which he is well supported by Miss Dolly Harmer and Mr. Tom Blacklock.

There is a new sea-lion act, introduced by Captain Adams, which is as clever as anything of the kind we have seen. There is a school of eight of these fascinating creatures, and they appear to revel in their work as much as the accomplished lady swimmer, Odiva, does. It is a charming sight to see these beautifully lithe beasts being fed by her under the water.

M. Alphonse Berg has returned with some new designs in autumn frocks, which he creates on the stage upon living models. His walking-dress, which is made up from a single roll of material, without the aid even of a pin, is a veritable triumph of dressmaking, all done in the incredible space of thirty seconds. Something really original in eccentric comedy is to be seen in Mr. Chris Richards' act, and the amount of fun he gets out of an opera-hat is amazing. His dancing, too, is a joy to behold. Those melodious instrumentalists, the Miles-Stavordale Quintette, were as successful as ever with their selections of "songs without singers," and the Great Wieland's clever combination of fun and dexterity was deservedly popular with the audience. Christopher and Columbus, the discoverers of laughter, a pair of clever horizontal-bar experts, opened the bill and put the house in a good humour on Monday afternoon.

THE PALLADIUM.

Important newcomers to the Palladium this week are the Balalaika Orchestra. We have now got more or less used to these talented instrumentalists, but familiarity has not bred contempt, the beauty of Russian music finding much expression through their medium. This was particularly noticeable in the "Song of the Volga Boatmen," which is already a familiar feature of our orchestral concerts, but which on Monday seemed to gain additional colour from the use of the native instruments. Appreciation of this artistic item would not be complete without some laudatory reference to the conductor, M. V. Vladimoff and to the singer Mlle. Talia Mey, a soprano whose easy and natural voice production made her singing so pleasant to listen to. There was also another prominent new arrival in the shape of Mr. Neil Kenyon. His study of a Scottish golf caddy is a perfect little cameo full of wise saws and modern instances. Not too technical in its patter—the sort of thing that can be understood and appreciated by everybody. Equally clever in conception is his subsequent character-study of a Scottish village idiot who is not such a fool as he looks. How vastly appreciated were these pawky little sketches of life in the village of Dunrobin was reflected in the magnificence of Mr. Kenyon's reception.

Mr. George Mozart makes a welcome return to the Argyll-street house after quite a short absence (a week, to be exact). His thumbnail sketches are also gifts to be thankful for, and the great little comedian got a big ovation. With her beautiful upper register, that very interesting singer, Miss Lucille Benstead, provides a rich musical treat. There is nothing conventional in her choice of numbers, her programme on Monday including an aria from the nowadays little heard Verdi opera "Ernani." Yet, by the sheer brilliance of her singing of the florid passages of this aria she held her audience spellbound, and an enthusiastic reception, with an encore, was Miss Benstead's lot. Percy Honri and the Northumbrian Traditional Sword Dancers remain over from last week to provide their interesting items, whilst the remainder of the programme is provided by those talented juvenile terpsichorean experts, Renee and Godfrey; the O'Gorman Brothers, in their entertaining double act; and two excellent speciality acts in the shape of the Averinos and Les Eldons.

HOLBORN EMPIRE.

Hilda Nelson Trio are here this week with their artistic and melodious "gems of melody" in the appropriate, topical house-boat setting, and their "venture" is a great success. Not only does Hilda sing sweetly and powerfully, but the piano-playing of Rita Neve and the 'cello performance by Peter Muscant are both of more than usual excellence. Hilda Nelson's songs, "In Lilac Time" and other songs of her repertoire, all showed the wonderful range and compass of her voice. Dainty M'Lita Dolores, the charming character artist and dancer in "King Solomon's 600 Wives," with ensuing graceful glide, and her clever "Baby Boy" ditty, scores all along the line, for we all like "to be in the know," you know. Her French song and dance, too, is exceedingly effective, and her turn is immensely popular. Tom Edwards, in his original entertainment, consisting of a capital ventriloquial turn, is full of fun as the intrepid "hunter" for original humour. The assistance given by the lady nurse and his patient, most comical of automata, is only equalled by his intensely comical business with the baby. "My Sweet English Rose" is very well rendered, and evoked loud applause as rendered by the nurse assistant. Lois Barker and Percy Tarling dub themselves "the grumblers," but no one in the audience is disposed to grumble when their number is hoisted, for they provide such a bright, sparkling entertainment that they are always welcome, and their home-made humour and melody is always effective. "I Wonder What It Feels Like" has a serio-comic sentiment all its own, and their other numbers, "Lottie, the Telephone Girl," and "The Old Piano," are both gems of wit and melody. Jack Riskit and Betty perform some sensational and greatly daring balancing feats on the trapeze bar, and the conversational comedy of the much-risking Riskit is remarkably good. Whit Cunliffe, bright, brown and breezy as ever, rattles through his lively ditties, "Riding Down to Brighton on the Charabanc," "Seven and Six," and in response to an insistent encore "Always Wear a Smile." Julian Rose, with his wonderful Hebrew travesty and his irrepressible flow of comical patter, gets many a laugh in "Levinsky's Lemon-zien" and other Yiddish eccentricities.

Harry Champion, the quick-fire comedian, gives his "Mallaby-Deely Suit" and "There You Are, Then," keeps the ball of fun rolling. Francini and Elsie Olloms in their musical whirlwind, introducing the singing and dancing band conductor, complete.

FINSBURY PARK EMPIRE.

Mr. Fred Kitchen is presenting his new sketch, "If the Cap Fits," by Wal Pink, this week at Finsbury Park Empire. It is a homely and human trifle, splendidly played by Mr. Kitchen and Miss Gladys Horridge, who impersonate a big-hearted working man and his somewhat frail, little wife—the only cloud on whose existence is caused by an occasional outburst of jealousy. A hearty reception was deservedly accorded.

Miss Maidie Scott in her popular song scena, in which she appears as a demure, but very knowing damsel at three different epochs in her career, also had a flattering reception; the Colonial Girls, three comely and athletic young ladies, manipulated the clubs with rare skill; and Ben Albert, in a couple of cleverly written and well delivered ditties proved himself an eccentric comedian of much merit. Harry and Denis Du-For, in a cyclonic dance, in which extreme agility and lightness of footwork is abundantly shown, had a double call before the "tabs." Kiddy Kennedy, programmed as a "lovely little lump of talent," sang three songs before she was allowed to retire; and the Five Petleys, in their well-known and extremely clever aerial comedy act, provide a fitting finale to an excellent bill. We were glad to notice Mr. Jacques Bruske, the popular musical director, back in the orchestral chair after his holiday.

EUSTON PALACE.

Selig and Hart, who are responsible for a large portion of the evening's laughter at the Euston this week, are an entertaining pair of comedians who, in varying shades of brown attire, provide twenty minutes' exuberant mirth. Cross-talk delivered with machine-gun-like rapidity, vigorous strumming on the Euston's fine-toned "Brinsmead," bright singing and ditto. dancing all contribute to the success of these clever artists, and they get a big reception. Two acts, in which music plays an important part, also secure worthy commendation. They are the Kuba Quartette, in a well-varied vocal and instrumental item, and Mr. Jewell Merson, a South African tenor, whose third item was the celebrated "On With the Motley," from Leoncavallo's "Pagliacci."

Mr. Finlay Dunn has just the type of genial personality which is the sine qua non of the successful comedian at the piano. In short, he rapidly establishes himself on the terms of closest intimacy with his audience. It follows that all his quips and jests are received by his audience with enhanced delight. And when he dances, with elephantine tread, the auditorium's joy knows no bounds. An enthusiastic reception, with many a shrill call of "Encore," which, alas! was not conceded. A special word of praise to Mlle. La Triska for the extraordinary study of a human automaton, which she presents during the course of the ingenious turn presented in conjunction with Mr. Jack Horton.

The new act of Mr. Dusty Rhodes, which we saw at its inception but recently, has caught on, and no mistake. The "chauffeur" skit, with its up-to-date gags, quite took the Eustonians' fancy, whilst the subsequent exhibition of finished vocalisations ensured for this great singing comedian the heartiest of receptions. The programme is completed by Mr. Charles Kasrac, that experienced entertainer who, partnered by Miss Jordan Palmer, made very good in a turn aptly entitled "Merry Moments," and the Willenors, who put across some very clever work on mono-cycles.

SHEPHERD'S BUSH EMPIRE.

Bruce Drysdale and J. W. Cunningham, who top the bill at the Shepherd's Bush Empire with their sketch, "Misery and Co.," are two comedians who extract a great deal of fun out of an Army episode. It is especially relished by the ex-Service men of the audience, and the gentle satire of the whole thing is capitally done. These two are well supported by a small company, all of whom are thoroughly capable in the less important parts. Gillie Potter is a new-style comedian, and no one can witness his clever burlesques of both history and geography without enthusiasm. His "travelogue" "With Spaghetti to Italy" is a most humorous item, and his "Henry the Eight" presents the inner history of that monarch in a very novel form indeed. He is an artist who should soon rise to the top in his particular branch.

More fun is supplied by Sam Laveen and Billy Cross, who, as Julius and Brutus in Roman sports, as they were not in the days of the mighty Cæsars, keep the audience in a constant roar, and fully deserve the rounds of applause that are their reward. Holden and Graham present a versatile act, which ranges from smart dancing to smoke pictures and shadowgraphy, and introduce into their turn much that is new. An up-to-date musical act, submitted by Cecil Baumer, Constance Izard, and Frederick Allen, is well received by the audience; while Mazuz and Mazette are comedy eccentrics, with a quaint style and some new "gags." Haydee's Miniature Theatre, an up-to-date marionette act, and Jock Mills, Scotch comedian, complete a bill that for laughter-making qualities would be hard to beat.

CHISWICK EMPIRE.

Manager Persich provides a wonderful bill this week. Heading the bill is the Oriental scena, "Orange Blossoms," by Sax Rhomer, in which Bransby Williams further evidences his wonderful talents; included in his entertainment were also a couple of character sketches, "The Difference," given with all his wonted skill, and "The Lounger" was inimitable. It is fair to add Mdme. Delamere's Table Circus contained none of the objectionable features that we have heard of lately: her merry family, consisting of rollicking rodents, mischievous monkeys, charming cats, and droll doggies, all vie with each other in their remarkable performances.

Here, too, is vivacious Jen Latona, always a great favourite, whether at piano or with her beloved concertina, she is equally facile and talented; her hints of the management of an erring Benedict are not only clever, but distinctly delicious.

"A Sister to Assist 'Er" is admirably interpreted and revives old memories; Jack Williams, as the bibulous Mrs. May, is wonderfully good, and Miss Gracie Vicat, as the Landlady, proves a delightful impersonation; the sketch provokes, as always, screams of merriment, and a double "call" resulted from their successful efforts.

The mimicry of Charles Norton is welcome and his imitations of other artists are quite amusing; a football song especially found favour; his entire "turn" is distinctly welcome, but a mimetic skit of a quartette is the best thing he does. Corn and Neil, comedy acrobats, another welcome couple, win favour all along the line and are to be complimented on a capital "turn." An agreeable addition to the programme is the clever ventriloquism of A. C. Aston; he has some capital patter and should take his place in the front rank; his performance was cheered to the echo. A novelty in the way of a new song scena is provided by Arthur Herman and Jenny Wynne; many old musical favourites are charmingly re-introduced; these clever artists harmonise quite delightfully, and their contributions are hugely successful. "Drink to Me Only with Thine Eyes" proved immensely popular and is admirably interpreted; an unaccompanied duet created a wonderful impression, and in the final duet, "When We Go Home," they scored an artistic and legitimate success.

Mr. Saker's excellent orchestra and the Bioscope complete the programme.

COLLINS'S.

Among the host of popular favourites here, Harry Taylor, the kiltless Scot, who has a jolly good chorus song in "I'm Going to Put Another R in Mary," and his "yodelling" song of his experiences at an hotel, where all the conversation is of the yodelling order, is very effective and well rendered, and evokes loud applause. Jay Laurier is, as usual, full of unctuous humour and solid fun, and is evidently a great favourite in these parts. His ditty, "All Cats Look Alike to Me" and "Let's Have a Jolly Good Cry," ingratiates him thoroughly with the audience. Florence Yaymen, in her quick-change impressions of a yodelling Alpine rover, a little girl singing "I Want Someone to Play With"; a coloured gal singing "I Want a Boy," is perhaps her best effort, being particularly well delivered, though she scored throughout. An encore would have been insisted on if time had permitted. Harold Baron proves himself an accomplished pianist, and his trick playing consists of playing cross-handed with his back to the instrument Ancaster, the comedy juggler, is well in the picture as a sound entertainer. Angel Brothers, in feats of strength and agility, make an excellent impression.

So many good things come with the Carrie Laurie Juveniles in "A School Outing," by Geo. A. Stevens, that it is quite a kiddies' carnival of joyous juvenile jollity in the shape of song and dance at the seaside. The wedding of John and Mary is capital fun. Quite a good turn is contributed by George Calver, the voice controller, who has a wonderful falsetto voice, and his imitation of Harry Lauder's chicken singing "Stop Your Tickling, Jock," is great. Linton and Vince, in their double concertina speciality, put in some very good work, and gain golden opinions from the audience.

COLOURED LIGHTING FOR "THE PEEP SHOW."

A fortnight ago "The Era" gave some exclusive details of the new invention which enables scenery, etc., to be changed by the employment of coloured lighting, and we are now able to announce that for the first time in the history of the theatre this system will be used to effect the change of scenery, dresses, furniture, and make-up of the actors in a new scene that is to be introduced shortly into "The Peep Show" at the London Hippodrome.

It is, as we stated, the invention of a young Russian artist, Mr. Adrian Samoiloff, who has worked out the mathematical formulæ for over 300 shades; these can be combined in twos and threes to form an enormous number of combinations.

The producer intimates what effects he wants. The combinations are then worked out—scenery, dresses, wigs, all made on the required colour basis. As the different lights are turned on to them they appear as the producer requires. For instance, a negro can be changed, by lighting alone, to a white; an old woman of sixty to a girl of sixteen; a table piled with books to a mossy bank.

A special scene has been written, and is now in rehearsal, in which Miss Annie Croft, Miss Ruth French, Mr. Reginald Sharland, and others will appear.

J. J. Ellis.

Mr. J. Joseph Ellis, the genial manager of the Grand Palace, Clapham, has just returned from his holidays. Mr. Ellis, who looks very fit and well, has had a most enjoyable time.

KARYL NORMAN AND HIS CLOTHES.

An exclusive and interesting entertainment took place on the morning of Wednesday, the 10th inst., on the stage of the London Hippodrome. The lady journalists of London had been specially invited to make a private inspection of the gorgeous gowns worn by Mr. Karyll Norman, "The Creole Fashion Plate," who made such a sensation when introduced into "The Peep Show" a short time ago. At 11 o'clock we assembled in the stalls where we were most courteously received by Mr. Frank Boor and Mr. Will Bennet. After a short wait Mr. Bennet descended from the stage with Mr. Norman, a slim, merry-faced boy of nineteen years, with an ingratiating manner, to whom we were introduced one by one. Then some of us went on the stage and some of us (chiefly the gentlemanly portion) remained seated the other side of the footlights, while across the boards there strolled for our benefit half-a-dozen or so of the prettiest Hippodrome girls attired in some of Karyl's wondrous costumes. It is in the columns of the ladies' fashion papers that you must read the detailed description of this dress display, our dazzled eyes could only garner impressions; here of a dainty little damsel in Chinese coat and trousers of the real Chinese blue, spattered with silver, there of a magnificent effect of deep orange and black, and here again of a lovely "flapper" frock of white. The climax came when, after the girls had processed, Mr. Norman himself appeared as the shapely, graceful girl who delights the Hippodrome audience twice a day with her vitality and her charm, as well as her wonderful clothes and voice. His slim feet (he takes four's) and symmetrical legs encased in satin shoes and silken hose to match the costumes, he coquetted about the stage in creations of blues and greens and purples and reds and mauves in loveliest contrast, dresses in which fringes and sequins and silks and chiffons all played their happy part, and feathers in head-dresses and fans or trailing over the gowns softened the outlines and enhanced the complete effect. Of one magnificent cloak particularly we retained an impression, all of black and white, georgette and ostrich tips, jet and diamonds with an enormous upstanding collar. This, we learned from Mrs. Norman, the proud mother of "George," as she called him, who with ready cordiality answered any question we asked, was dubbed the "Vamp" cloak, and well it looked it.

"George," said Mrs. Norman, had been doing this sort of work since he was 15, and he is 20 next birthday. His extraordinary soprano voice got him a contract with the famous Neil O'Bryan Minstrels in America. This is his first appearance in England, and he is very pleased with the success he has made. He never learned how to wear women's clothes (a special art, by the way); it "just came natural."

A. C. Astor.

The globe-trotting ventriloquist, A. C. Astor, will take a brief holiday next week at Bath, when he has promised to assist his old friend, Harry Claff, with his new scena, "Bluff King Hal," at the local Palace. Archibald returns to town the following week, and does not return to America until January next.

"ZIG-ZAG" AT THE SWINDON EMPIRE.

Second Edition of the London Hippodrome success; Revue, in Ten Scenes, by Albert de Courville, Wal Pink and George Arnould; Music by Dave Stamper, Lyrics by Gene Buck, Produced by Max. Y. Olney.

This, the latest venture of Joe Morrison's, proved an instantaneous success at the Swindon Empire last week, attracting exceptional houses. In the unique ladder scene of Miss Maisie Terriss's song, "Chu Chin Chow," Mr. Morrison has had the original ladders gilded, an exquisitely beautiful effect resulting when the thousand electric lamps blaze out. This is really the grand finale of the show, and there is another very beautiful scene earlier called Autumn, in which Miss Terriss (who is principal lady of the cast) sings "Autumn Leaves" while the "sear and yellow" leaf falls in hundreds, silently and persistently, behind her. In the ten scenes the chorus is charmingly garbed, many of the costumes having the attraction of novelty and all of them the perfection of colour and design. For all the triumph in staging, however, these two scenes owe their success to the ability of Miss Maisie Terriss. Her songs were rendered in the style of an accomplished artist. In the Autumn scene Miss Ethel Emery (principal danseuse) gives a very graceful terpsichorean item, in which the chorus justify their selection to the full, as they also do in Miss Terriss's delightfully quaint "crinoline" song, "Grandma's Days." Mr. Stan Paskin, who understudied George Robey in "Zig-zag" and succeeded him in the principal part at the London Hippodrome as principal comedian, is always on view, for he plays many parts in a chequered career, first as a prince and finally as a barber. In all, hard as the work clearly is, he is the fun-maker par excellence. Perhaps his most artistic work is done in the rôle of the Chinese juggler (an exquisite bit of fooling), and also as a Lancashire yokel. Miss Marie Dayne, the second principal lady in the piece, gives an excellent performance. In her songs and dances, "Louana Lou" and "Somnambulistic" Rag," she is the gay soubrette—charming and chic; while as the programme girl in the theatre scene with Paskin, and in another part as a girl-about-town, she gives evidence of genuine dramatic force. Sandwiched between the scenes are songs, mostly old favourites, ably rendered in a strong, clear baritone by Mr. Will Hewitt, who rarely fails to get an encore. Mr. James Lomas plays those parts which act as a foil to Mr. Paskin's comedy. In a minor part Mr. Bryan Herbert completes the cast. Mr. Morrison's "Zig-zag" is presented exactly as originally produced in town.

T. Elder Hearn.

We hear that T. Elder Hearn, who is now taking a couple of weeks' holiday with his family at Southsea, will shortly produce a revised version of his present scena, "The Romance of a Studio," which will contain many new features. A production of this kind naturally entails a large item for rail transport, but Mr. Hearn will shortly become the owner of a one-ton lorry, which, in addition to reducing his transport charges by a considerable sum weekly, will enable him to enjoy the delightful countryside.

THE SHOWMAN WORLD.

Broncho Bill's Show.

This show, which combines all the modern attractions of the circus ring with a Wild West exhibition, opened with a big attendance at Stafford. A score of excellent turns are provided, including globe-rolling, wire walking, pyramid vaulting, cowboy acts, lassooing, whip cracking, rope spinning, rifle shooting, rough riding, and not forgetting the clowns. An act of exceptional cleverness is that given by the Mizuno Troupe of Acrobats. Then there are the performing horses occupying a good portion of the programme. A walk round the stables convinces one of the extreme care which Mr. Swallow bestows on the whole of his animals, and it is regrettable that he was unable to state at the recent enquiry his lifelong experience in support of those trainers whose golden rule is kindness.

"Wakes Money."

The sum of £100,000 has been paid out by various saving clubs in Stockport for the annual "Wakes" holidays. The largest portion of this is no doubt being spent at the seaside resorts. On Saturday seven special trains left for Blackpool alone, all packed with workers on holiday. There will be a certain percentage of stay-at-homes, and from these the annual fair may hope to gain some benefit.

Some Yorkshire Fairs.

At Stanningley-road Fair, Armley, where Messrs. Johnson and Crowther were the lessees, business was spoilt by the two adverse factors of stormy weather and unemployment troubles in Leeds. The shows included Headley's Novelties, Hughes's Boxing Booth, Mander's Menagerie, and nearly 300ft. of games, &c. The machines included Aspland's gondolas, Ling's yachts, Tuby's gallopers, Johnson and Crowther's flying pigs, Shuttleworth's horses and overboats, and Hobson's cakewalk and semi-twister.

Hunslet Feast.

This most popular of the summer fixtures in Leeds was crowded with excellent fare. The large ground was admirably set, and the collection of up-to-date shows and riding devices formed one of the finest fairs seen in the industrial North this season. Business was only moderate, but better than many expected owing to the trade depression in Leeds. The splendid amalgamation of shows included Mander's Lions, Baker's Circus, The Boston Twins, Buller's Novelty Show, Buff Bill's Lion, Piper's Statuary, Headley's Novelty Exhibitions, Leo's Fire King, Norton's Illusion, Strong's Tattooing, and Hume's Illusion. In addition to the usual Yorkshire travellers with riding machines and games of every description, great excitement was caused by the presence of Enoch Farrar's New Golden Dragons, and gorgeous examples of the modern scenic switchback.

Ayr Fair.

The Scottish section of the Showmen's Guild has been successful in its application to the Ayr Town Council for the use of the Newtown Public Park for the September fair. This is held during the race week, and is one of the most important of the Scottish fairs. The guild has also gained tenancy concessions and certain reductions at Dumbarton.

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PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—That favourite comic opera "La Poupee" delighted the audience here on its revival, with Miss Stella Gastell and Mr. Eric Thorne in their old parts. Miss Gastell's performance of the doll was intensely amusing, and a sound piece of acting, while Mr. Thorne as Hilarius hit the part off to a "T." Then Mr. Lovat Crosley in the rôle of Lancelot was also admirable, and Mr. C. Rivers Gadsby was a real Father Maxime. Mr. Freddie Ives played Loremois, and Miss Rita Treckelle Mme. Hilarius, with Mr. Guy Rivers as Chanterelle and Miss Olive Haigh as Marie. The solo singing was of a pleasing character, and the chorus added greatly to the enjoyment of the performance.

PRINCE OF WALES. — P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—Mr. Owen Nares is the attraction in "The Charm School," presented by Messrs. Paul Murray, T. F. Dawe, and Wm. Edelsten, with Miss Joyce Carey, Mr. Sydney Fairbrother, and Mr. Kenneth C. Kent in the cast.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The revue "Kitty from Kensington."

BORDESLEY PALACE. — P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Mr. Josh Clifton's musical absurdity "Odds and Ends" pays a visit, with the producer in the gallant part of Capt. Watts, Miss Ray Barry is a favoured Princess, and Mr. Sam Boganny plays Dandyfoot and Mr. Syd. Ash is the Constable, both being capital. Messrs. Frank Godding and Tom Ingleby (housekeepers), with the Misses Hilda Claremont, Mona Wray (Alven), and Eva Marks also deserve a word of praise.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Watham Smith; Mus. D., Mr. Gilbert Smith.—Mr Harry Day's shows are doing well here, as they deserve to be. His revised "Patches" bears the imprint of gaiety, humour, and splendid staging. Like its predecessors it possesses quality and sparkle and engaging interest. Kitty Colyer is admirable, and Jimmy Leslie is a real and distinctive comedian. They are happily supported by a talented cast, in which George Hughes and John Latham are prominent, while Sorva Dane and Dorothy Roseveare undoubtedly add to the attractiveness of the revue, as do Kitty Marsh and Louis Victor.

EMPIRE.—P., Moss' Empires, Ltd.; R M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—After a successful visit to the States, Miss Sybil Vane renews acquaintance here, and charms everyone with her delightful singing and stage artistry. Ike and Scott bring merry laughter with them in their thoroughly amusing duologue, and then there is that other sprightly pair, Ivy Lee and Sister Dorice, in gay voudeville; the Chapins add greatly to the musical variety afforded this week; and Oswald Bemand's wonder pigeons are of special interest at this particular time; Hayden and Nevard, in the episode "Now and Then," and the Canadian entertainer, W. V. Robinson, complete the programme.

Boots, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163, Handsworth; 79, Digbeth, Aston Cross; 165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—Louis Calvert and Andrew Melville present the latest London success, "Daddalums," with full London company, including Edward Irwin, Frank Petley, Francis Lister, and Rose Ralph.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—Mr. Harry Foxwell's company in, on Monday and Tuesday, "A Broken Heart," and during the remainder of the week "Mother," "The Old Times Back Again," and "The Wife and the Other Woman" will be given.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard M. Galpin.—Heading a pleasant programme here is a witty sketch on present-day conditions, entitled "The Poor Rich," by Stanley Logan, supported by Miss Mabel Green and Mr. Edward Foster, which is particularly well received. Two first-class musical items are also included in the programme, Miss Abbie Mitchell, assisted by a full harmonic quartette, rendering darkie folk songs, &c., and the Femina Quartette, in a brilliant musical ensemble; Nichol and Martin, cycling and ladder act; Syd Moorhouse, nature's gentleman; Bernhart and Young; and Kitty Sinclaris and Harry Delva, in song, whirlwind and acrobatic dancing.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Reigo; Mus. D., Mr. Geo. A. Main.—Wm. De Lacy presents a comedy revue, "Tangles," with a cast including Harry Mills, Jose Costella, Micky Bennett, Wm. de Lacy, Minnie Cole, Violet Shelley, Bessie Leigh, Tommy Francis, Amy Osborne, and Phil Dooley. The variety turn is provided by Pipifar and Partner, in a humpsti-bumpsti act.

Boots, The Chemists, 9-10, Wine-street; 28, Castle-street.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Charles Russ' Co. in "Pretty Peggy."

Boots, The Chemists, 31, Petty Cury; 6, Market-hill; and 86, Mill-road.

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell. — This week T. C. Wray presents the musical play, "A Night Out." The cast, which is a strong one, includes Mr. Frank Dale, supported by, among other clever people, Miss Nellie Couzens, Miss Molly McEnery, Miss Prudence Ayrton, Mr. Alec Young, and Mr. Raymond Metcalf.

THE PALACE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Arthur Brittain.—In the Coliseum this week the artists are Miss Margaret Cooper, entertainer; Athlone, the master of pose; Lloyd West, the aerial puzzle; Mr. Roma's concert party, Chums; the Dainty Danes; and Tom D. Newell, assisted by Miss Florence Gordon.

DERBY CASTLE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. George Gray.—The Opera House presents an excellent programme. The artists are all clever. Mr. Ernest Hastings is inimitable at the piano; also Colbert, the club juggler; the Darina Trio, Victor Andre, dancer; Frank H. Fox, comedian; the Two Canadians; and Jimmy Novo and Teddy Knox.

VILLA MARINA.—P., The Douglas Corporation; Director, Mr. Josh Moore.—The appearance of Mr. Harry Tate in the Ballroom of Villa Marina was a great success last week, both artistic and popular. He remains the particular star this week, and the attendance bids fair to be phenomenal. Boots, The Chemists, Victoria-st. and Duke-st.

GLASGOW.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; M., Mr. John Walker; Mus. D., Mr. F. Rogers.—A short season of repertory opened on Monday with "Two Little Vagabonds," which was repeated on Tuesday and Wednesday. On Thursday the attraction is the ever-green "East Lynne," while for Friday and Saturday "Home Sweet Home" is billed.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Mr. A. D. McFarlane brings the second edition of his musical comedy revue, "Short and Sweet," here. Miss Ida Crispi heads the cast, and has unlimited scope for her clever and versatile talent. Supporting her a strong array of artists includes Uty Rowlands, Malcolm M'Call, Maggie McLean, and Dan Young in important parts, and clever singers, dancers, and fun-makers in addition.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—The Wylie-Tate production, "The Follies of 1921."

COLISEUM.—P. Moss' Empires, Ltd.; R. M., Mr. L. Lewis; Mus. D., Mr. Charles Fox.—"Hooch, Aye!" is back again at the Coliseum, affording patrons a hearty laugh in following the doings of Jim Jessiman and his merry band of entertainers. Mr. Henry Lee's presentation of this Scotch revue leaves little to be desired, and throughout the six scenes there is an abundance of excellent singing and dancing. As principal comedian Jim Jessiman is a host in himself, while May Milby, Ray Cardle, Harry Niblock, Syd Bland, Ted Gibson, Wee Terry, and the Alhambra Girls also merit appreciation.

OLYMPIA.—Lessees, Artistes' Agency, Ltd.; M., Mr. David Bowie.—There is a special attraction here this week, when the Unity Revue Co. present their latest Scotch comedy revue, "Who's Who?" A company of popular artists includes Brete Harte, Dora Sefton, Harold Shields, Neil Nelson, J. B. Valliance, Eliline Joyce, James Flinn, Alice Graham, J. H. Hatton, and Esta Clare.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—This week and next Messrs. Grossmith and Malone, Ltd., present the second version of the famous production, "Chu Chin Chow," which has visited Glasgow only once before.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A.M., Mr. Henry L. Bell; Mus. D., Mr. Henry Farmer.—An important feature of this week's bill is the engagement of Herbert Clifton, the well-known female impersonator; Hedges Brothers and Jacobson, who claim to be the pioneers of ragtime, have some splendid numbers in their repertoire; while Scotch Kelly proves himself one of our funniest comedians. Others here are Togan and Geneva, in a jazz dancing act on the wire; Jose de Moraes, the Portuguese tenor; the New Macs, comedians; and the Four Charltons, in a sensational gymnastic act.

Boots, The Chemists, 101-105, Sauchiehall-street.

LEEDS.

GRAND.—P., The Theatre and Opera House Co. (Leeds), Ltd.; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt. — A capital attraction is provided by the Birmingham Repertory Company in a return visit of "Abraham Lincoln." The play is produced by A. E. Drinkwater, and the cast, the same as before, is one of all-round excellence.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Jos. Hindle; Mus. D., Mr. Thomas Coomer.—Gilbert Payne, in his own show, scores a distinct success in "Wedding Bell(e)s," and is ably supported by Ena Marr, Jas. Daly, and Alfred Jepson, whilst specialities are provided by Frank and Essie, a clever comedy couple; Miss Yvonne Aptila, French danseuse; and Eight Merry Macs. Mr. Hal R. Parker ably conducts the augmented orchestra. The twice-nightly system terminates with this engagement.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Ella Shields, always a popular favourite, shares top of the bill honours with the Two Rascals (Chas. O'Donnell and Eddie Fields); Ben Osborne and Nellie Perryer present a good comedy sketch, "Seeing the Show"; The Real McKays provide original Scotch comedy; The Paris Trio, in a trapeze act, are both amusing and clever; Billy Wells and Eclair Twins, eccentric dancers, and a clever Japanese turn, The Yamayama Troupe, complete.

HIPPODROME. — P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Will Fyffe, Scottish character comedian, and a clever one-act farce, "Always Tell Your Wife," presented by Stanley Brett and company, top an excellent variety bill, including Christian Christensen and company in a most novel athletic turn; Decima and Eddie McLean, dancers; Archie Hill, tenor; Mollie Butler, comedienne; and George Murphy, "Fun in a Billiard Room."

QUEEN'S.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. G. W. Ashton.—Robert Courtneidge's production "Too Many Girls" is presented by a strong company, which includes Gus McNaughton.

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones.—Jules and Marthe (novel French comedy) and De Vola and Rex, equilibrists, are the principal turns in a strong programme, which includes Ernest, Eva Carey, Massona, Dawn and Derriss, and Walter Dunn.

Boots, The Chemists, 112-114, Briggate; 7-9, Bond-street; 29, Boar-lane.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—"Hunky Dory."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The Armitage and Leigh Repertoire Company have done capital business, and it is evident that the public recognise value when it comes along. The talented combination are remaining a second week, in the course of which they will give "David Garrick," "Dr. Wake's Patient," "With Edged Tools," "Leah Kleschna," "Passers By," "The Blindness of Virtue," and "Lucky Durham."

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Foremost are Seymour Hicks and Co., including Miss Isobel Elsom, in a screamingly funny sketch, "A Perfect Liar"; Jack Pleasants brings some of his latest songs; and Miss Agnes Croxton delights everybody with her charming soprano singing. Others in the list are W. E. Ritchie, a remarkable acrobat; Les Nosselas, with a smart novelty; Alec Regan, a neat light comedian, who is assisted at the piano by Ronald Stafford, and Syd May, with his impersonations of music hall "stars."

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. Pierre Cohen; Mus. D., Mr. Albert Moore.—A strong bill is being presented here this week. Heading it is Grock, who is as funny as ever, and causes his audiences to reel with laughter; Nat D. Ayer makes a hit with his songs; and Vernon Watson's mimicry is much appreciated. A talented turn comes from Musette, the singing and dancing violiniste; Charles and Billy Hartley give a clever exhibition of dancing; May Robertson pleases with selections from her repertoire; the jumping of James Teddy is remarkable, and Gardey and Partner (the silent comedian) also appears.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Three strong lines in this week's bill are G. H. Elliott, who renders, among other songs, "If You're Going Back to Dixie," and "Babby of Mine"; Beatie and Babs, the popular versatile pair; and Jay Whidden, an accomplished violinist and entertainer. Others who contribute are Alf Thomas, comedian; Mafuzinez and Manchu, Chinese performers; Miller and Canning in "Playing the Dickens"; and the Imperial Trio of vocalists.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—An acceptable programme includes Foster and Ninon, with light comedy cameos; Ford and Lewis, the popular comedians; Mellin and Marlen, in "The School-girl and the Tabby Cat"; Edith Allen, contralto comedienne; Scot and Earle, with songs and novelty dances; Ringle Bros., who have some novel juggling; and Bert Groves, comedian.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The new musical comedy, "Dotts and Dashes."

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, Southroad, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—"Missy Jo."

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Wm. Taylor; Mus. D., Mr. Thos. Wrathmall.—A capital programme here includes the popular comedian Frederic Bentley and company in one-act farce, "All Tied Up"; Albert Whelan, as entertaining as ever; Norah Blaney and Gwen Farrar, in music and ragtime burlesque; Joe Boganny and comedians in "Billposter" scena; Wal Langtry, comedian; Daisy Taylor, comedienne; and Bergonzi, violinist.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—A big attraction here is a musical comedy drama "The Far East," presented in Mr. Lew Lake's effective style. The company, good all round, includes Joe Young, Len Jackson, Herbert Pearson, Herbert Bolinbroke, J. Morris Harper, Frederick Grainger, Jennie Russell, and, among many others, the Georgonian Singers. Mr. Joe Peterman is the producer, and the dances and ensembles are by Mr. George Shurley. There is plenty of good business and catchy numbers.

HULME HIPPODROME. — P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. Ed. Jones.—Here, with success, Mr. Ernest Dottridge presents his musical absurdity, "My Son Sammy," with Arthur White, Lily Longdale, Walter Lawley, and Tom E. Conner in the cast.

OPERA HOUSE.—P., Theatre Buildings Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—A return visit of Mr. Matheson Lang's great production, "Carnival"—which has also been locally very popular on the screen—is welcomed here this week. It is most lavishly and effectively put on, and Mr. Murray Carrington heads a long and efficient cast, who make the most of the thrilling and spectacular features of the play.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—An interesting top turn here is provided by Dennis Neilson-Terry and Co. in a Sherlock Holmes episode entitled "The Crown Diamond," while Les Karavaieff appear in a series of unique Russian dances, and good turns are added by Gaston Palmer, Terry Wilson, Erne Warsaw, Delvaine's Marionettes, and Marjorie Fulton.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Mr. Frank Wesley's comedy revue, "Footlight Frolics," is doing good business here. The piece is full of varied entertainment, and has a powerful cast, including Mike Johnson, comedian; Frank Farrall, tenor; Lou Austin, light comedian; the Hana Trio, Baby Roberts, and Ivy Roberts. A volcanic eruption is among the effects.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—Mr. Tom Vernon presents here the sensational circus revue, "The Eye Opener," which is a whole variety bill in itself, as well as a ring act introducing the comedy features of a circus. Full houses greatly enjoy the show.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. J. Hartley.—Mr. J. C. Carlyle's company are paying a return visit here in Mrs. Kimberley's sensational drama, "At the Hour of Midnight."

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham-hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 398, Great Cheetham-street East; 124-6, Ashton Old-road; 6, Victoria Station-Approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310, Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. William Whitehead.—Robert Courtneidge's company in "Paddy the Next Best Thing" is making a welcome return visit here. Miss Kathleen Drago gives a pleasing interpretation of the name part. Miss Vera Neilson (Eileen), Miss June Meredith (Gwendoline Carew), Mr. Clayton Greene (Laurence Blake), and Mr. J. H. Darnley (General Adair) are others doing exceptionally well.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Mr. Charles Gulliver; G. M., Mr. W. H. Bebby.—After a long period, the old favourite musical comedy, "The Lady Slavey," is again being played here, Mr. H. Cecil Beryl, the original producer, being responsible for the presentation. In every way the work is thoroughly enjoyable. Miss Stella Esdaile makes a big hit in the title-rôle. Of the remaining parts special mention should be made of Miss Lilian Major (Flo Honeypot), Miss Kathleen Dingley (Maud O'Neill), Miss Madeline Dingley (Beatrice O'Neill), Mr. Fred Pitt (Major O'Neill), Mr. Howard V. Compton (Vincent A. Evelyn), Mr. Ernest J. Langford (Lord Lavender), and Mr. George Rydon (Roberts).

PALACE.—L., Palace Theatre Co. (Newcastle), Ltd.; M. D., Coun. T. W. Rowe; M., Mr. E. Naylor.—Termed "a revusical comedy bumping burlesque," "Cabaret Nights," which Tom Vernon is staging here, is a bright and merry production. A big company includes in the leading parts the Misses Rene Dawson, Hetty Morrison, and Messrs. Matt Hewson, Fred Corney, Charles French, Tom O'Dare, Victor Hall, George Sandford, Jack Sandford, and Cliff Dacre. The Casino Troupe of dancers do well.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. D., Mr. Richard Thornton; R. M., Mr. Cecil A. Collins.—Ruby Norton, a new American star, delights everyone with her sparkling repertoire of songs. She is ably assisted by Clarence Sonna at the piano. Tom Clare as ever wins round after round of applause. Florrie Forde proves as popular as ever. Tom Hughes, a clever comedian; Orpheus, in a musical surprise; the Gladiators, smart athletes; and the D'Ormondes round off the fare.

Boots, The Chemists, 45, Northumberland-street; 83, Clayton-street; 244-46, Scotswood-road; 109, Elswick-road; 67-69, Grainger-street; 17-19, Shields-road, Byker; 121-125, Shields-road, Byker; 53-55, St. George's-terrace, Jesmond; 105-107, High-street, Gosforth.

NORTHAMPTON.

OPERA HOUSE.—P. & M., Mr. Milton Bode; B. M., Mr. Jack Turner; Mus. D., Mr. Walter Ashton.—Leon M. Lion, in conjunction with Tom Walls and Leslie Henson, Ltd., presents "Brown Sugar," with Eileen Beldon as Stella and Tom Walls as the Earl of Knightsbridge.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Mr. Walter Paskin is presenting "His Little Widows."

Boots, The Chemists, 6, Gold-st.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. Ferguson; Mus. D., Mr. John Armstrong.—"The Beggar's Opera."

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. Eade Montefiore; R. M., Mr. Leonard Wright; Mus. D., Mr. Frank Gomez.—The Compton Comedy Coy. are giving a highly diverting and capable presentation of Sir James Barrie's play, "What Every Woman Knows." Miss Ellen Compton plays with charming effect as Maggie, Miss Cicely Walpur gives full point to the blandishments of Lady Sybil Lazonby, Miss Viola Compton adds a spirited representation of the Countess de la Brière, and Mr. Worrall Thompson submits a clever study of the indomitable John Shand.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—Harry Weldon is the cause of much laughter by his smart patter and humour. The songs of Dorothy Court and violin solos of Haydn Wood, with Lily Mackenzie at the piano, gain the warmest of applause. The mimicry of Carr Lynn is always amusing and interesting. Andrea and Theo prove wonderful executants of the terpsichorean art, and others in the bill are Wisto and Wyse, equilibrists, Walker's Juveniles, dancers, and Hal Wright, comedian.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—The musical extravaganza, "The Bucaneers," has been splendidly equipped by Herbert Wellesley in both scenery and costumes. The Sisters Reeve were full of vivacity and charm, while the fun grew fast and furious under the guidance of Jack Edge, Stephen Adeson, Jimmy Berresford, and Gordon James. Other helpers in the success were Madge Lucas, Nancy Lorrison, Ida May, Blanchetta, the première danseuse, and the Anemone Ballet, a capital chorus, was under the bâton of Ernie Woodville.

Boots, The Chemists, 22, Goose Gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88 and 269, St. Ann's Well-road; High-street and Pelham-street, Exchange Walk; 21, London-road; 181-183, Mansfield-road; 10, Lister Gate; 1, Angel-road, Market-place; 1, Mansfield-road; 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road; 12, Wheeler Gate; 12 and 101, Derby-road, Stapleford.

SUNDERLAND.

EMPIRE.—P., Sunderland Palace Co., Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The turn of the week is provided by Marcella and her sea-lion, which does everything but talk, and all by kindness. Others on the bill are Alf. Sidney and Hilda, in a sketch which gives an idea of how the time is passed in camp with music and its concomitants; Mayne and Sheridan, jesters on the wise side; Madge Brownie, who describes herself as the "so different" girl, and she certainly is out of the common; Niblo and Doris, juggling comedians, with a laugh in every effort; and Wilfred Burnand, a very smart character comedian.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by the Russell Troupe and The Rossinis.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Mr. Albert Sember's company, by special permission, is playing "The Yellow Ticket," and playing it well.

THE KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. B. Jones.—Pictures, and Dr. Wilford Bodie, assisted by Mme. Latestia, in his hypnotic entertainment, which is mysterious and mirth provoking.

VICTORIA HALL. — L., Mr. Robert Courtneidge. — The musical comedy, "Afgar," is staged here this week. The bookings are good, and on Monday the company, which includes Miss Doree Thorne and Mr. Harry Cole, met with a hearty reception.

Boots, The Chemists, 62, Fawcett-street.

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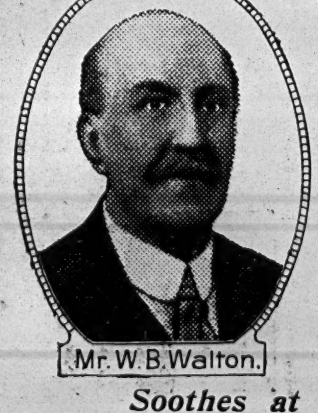

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August 15, Chiswick. Aug. 22, Camberwell Palace.
Coms., Walter Bentley, Esq., 122, Shaftesbury Avenue, W.

NEXT WEEK'S CALLS.

MONDAY, AUGUST 22, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR SEPTEMBER 12 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all Theatres at 1 p.m. All artists must attend.

BRIDGWATER PALACE.—F. Leslie Moreton presents "His Lady Friends," August 25, 26, and 27.

SALISBURY PALACE.—Eric Leslie presents "The Young Person in Pink."

WEYMOUTH JUBILEE HALL.—Harry Claff, Balfour Twins, Walter O'Brien, Tom E. Hood.

YEOVIL PALACE.—Mr. Hymack, Viola Belle.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Webb and Page, Eddie Black, Frank Maura, De Lux, Mollie McCarthy, Handby and Celeine, Jas. Willard and company in "The Devil's Box of Bricks."

RAMSGATE PAVILION (rehearsal, 12).—Walton and Lester, Nellie Banks, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Neil Sydney.

HAMILTON HIPPODROME (rehearsal, 1).—Unity Revue Co. presents "Is That a Fact?"

IPSWICH HIPPODROME (rehearsal, 2).—Goodfellow and Gregson, Rene Ralph,

RAYMOND HUGE SUCCESS NEW SHOW.

Clef Trio, Kit O'More, Fred Fitzroy, Will Gardner.

IPSWICH LYCEUM THEATRE.—"The Silver King."

NORWICH HIPPODROME (rehearsal, 2).—Archie Pitt presents "Mr. Tower of London."

PAISLEY THEATRE (rehearsal, 12).—A. D. McFarlane presents "Short and Sweet."

RINK PICTURE PALACE (rehearsal, 12).—Camden Trio, Willie Durkin.

KENNEDY CIRCUIT.

Rehearsals, 12.30.

DUDLEY OPERA HOUSE.—P. T. Selbit presents "Sawing Thro' a Woman," Bert Dawson, Henry Fisher, Hurward, Beryl Leslie, The Two Quaints, Desmond and Etty.

WEST BROMWICH EMPIRE.—Joe Morrison, by arrangement with Albert de Courville, presents "Zig-Zag."

WEST BROMWICH OLYMPIA. — Margaret Carson presents "Encore" revue.

WEST BROMWICH THEATRE ROYAL.—Miss Winifred Maud and Victor Du Cames' Rep. Company.

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Selbit's, "Sawing Thro' a Woman," Ernie Mayne, Arthur Astor, Lake and Barrasford, Sanford and Lyons, Evelyn May and Sister, Barvois Bros.

CLAPHAM GRAND (rehearsal, 12).—E. Lotinga and Co., Tucker, Bernhardt and

RAYMOND HUGE SUCCESS NEW SHOW.

Young, Harry Taft, Dolly Elsworthy, Sisters Mestry.

COLLINS' MUSIC HALL (rehearsal, 12).—The Poluskis, Harry Champion, Lucille Benstead, Spessell Bros., and Mack.

CROYDON EMPIRE (rehearsal, 12).—Tom Edwards, Clo D'Arte, Sam Hilton, Bert Lloyd and Co., Cecil Lyle and Asst.

HAMMERSMITH PALACE (rehearsal, 12).—Chas. Austin and Co., George Mozart, O'Gorman Bros., Wells and Mayban, Herbert La Martine, Sam Barton.

HOLBORN EMPIRE (rehearsal, 12).—Talbot O'Farrell, Wood and Court Trio, Lily Lena, Bruce Green, George Wilbey, Peter Pariss, The Monzos, Daimler and Eadie.

ILFORD HIPPODROME (rehearsal, 12).—King and Benson, Laurie's Juveniles, Violet Trevenyon, Barrett and Clark, Penrose and Whitlock, Sammy Shields, Mimi, 4 Elmores.

ISLINGTON EMPIRE (rehearsal, 12).—E. Lotinga and Co., Sam Mayo, George Gilbey, Scotch Kelly, Effie Mann.

KILBURN EMPIRE (rehearsal, 12).—Chas. Austin and Co., Jay Laurier, George Mozart, Adam Tomlinson, Motramos, D'Alma, Nora Delany.

LEWISHAM HIPPODROME (rehearsal, 12).—Ernie Mayne, Tom Edwards, Florence Yaymen, Pearl Mitchell and Sister, Gus Harris, Laurie Hwoard, George Pickett and Co., Van Damms.

PALLADIUM (rehearsal, 11).—Balalaika Orchestra, Neil Kenyon, Billy Reeves and Co., May Moore Duprez, Whit Cunliffe, Eric Randolph, Takio, Bros. Werds, Christy and Willis, Pan and Girls.

POPLAR HIPPODROME (rehearsal, 12).—Hilda Nelson Trio, J. W. Rickaby,

RAYMOND HUGE SUCCESS NEW SHOW.

Cooper and Lait, Harry Hemsley, Dusty Rhodes.

PUTNEY HIPPODROME (rehearsal, 12).—Jay Laurier, Lake and Barrasford, David Poole, M'Lita Dolores, Rene and Godfrey, E. D. Nicholls and Co.

SHOREDITCH OLYMPIA (rehearsal, 12).—Ernest Hastings, T. E. Dunville, Lily Lena, Doris Champion and Co., Gilbert and French, Les Rubies.

WILLESDEN HIPPODROME (rehearsal, 12).—Jack and Evelyn, George Gilbey, Harry Ford, Katie Hughes, Dolly Elsworthy, The Eidons.

WOOLWICH HIPPODROME (rehearsal, 12).—The Grumblers, Malcolm Scott, Lune and Shaw, Harry Taylor, Frank Powell.

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12)

BLACKBURN.—Edna Maude, Nolan and Holt, Alf. J. Holt, Haley's Comets, Stewart Morton, Costa and Geo., Anderson and Nash.

BURNLEY.—Dave Bryant, Jock McKay, Yost and Clady, James Walmsley, The Mountfords, Laline, Ivy Barnes.

CARLISLE.—Lily Morris, The 4 Maccaps, The Ketos, Dick Henderson, Stanford and Allen, George Young, La Merts Duo.

HALIFAX.—Osborne and Perryer, Sandy Powell, Gaston Palmer, A. D. Robbins, Ethel Leslie, Stephanie Anderson, William Heughan.

HUDDERSFIELD.—"Oh, I!"

LEICESTER.—Company as booked.

SOUTHAMPTON.—Dick and J. Mortimer, Duncan and Atkinson, Mario Lorenzi, Sisters Dinnie, James Edison, Sara Melita, Dorothy McBlain.

WARRINGTON.—Gar Kiddie's "It."

MOSS EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Frank Benson, James Stewart, Marjorie Fulton, Gardey and Partner, Mercedes and Helene Stantone, Herbert Clifton, Yamayama Troupe.

BIRMINGHAM GRAND (rehearsal, 1).—The Wylie-Tate production, "Mr. Manhattan."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—The Great Hackenschmidt, George Purcee, Mollie Trevor, Delphi Duo.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Garadini, Cornelius and Constance, Ella Shields, Jose de Moraes, The D'Ormondes, Rolf Slater.

CARDIFF EMPIRE (rehearsal, 1).—Will Hay, The Femina Quartette, Grock and Partner, We Three, Rich. Hayes, The Three Nitos, Mooney and Holbein.

CARDIFF OLYMPIA (rehearsal, 11).—W. B. Raby and Rice.

(Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre.)

EDINBURGH EMPIRE (rehearsal, 12).—Wm. Utteridge presents "The Act Beautiful," The Two Rascals, Ivy Lee, assisted by Sister Dorice, Tom E. Hughes, Horace Jones and Partner, Les Tumilet, The Sparkling Mozelles.

FINSBURY PARK EMPIRE (rehearsal, 1).—Haley's Juveniles, Wisto and Whyse, The Brooklyn Four, Stan Kavanagh and company, Nellie Wallace, Leo Beers, Florrie Forde.

GATESHEAD EMPIRE (rehearsal, 1).—Delson Trio, "Demobbed."

GLASGOW ALHAMBRA (rehearsal, 11).—Edith Day and Pat Somerset, Gene Gerrard, Les Karavaieff, Westminster Singers, E. Thornley Dodge, Molly Butler, Mafuziang Troupe.

GLASGOW COLISEUM (rehearsal, 11).—Dancing Demons, Orpheus, Ray Kay and Betty Bush, The Gladiators, George Carney, The Five Wartons, Alec Regan.

GLASGOW EMPIRE (rehearsal, 11).—Frank Le Dent, Caron Troupe, The Five Jocks, Charlie Rich, Fred Kitchen

RAYMOND HUGE SUCCESS NEW SHOW.

and company, Billy Wells and Eclair Twins, "Symphonia."

HANLEY GRAND THEATRE (rehearsal, 12).—Andre Charlot's revue, "Bran Pie." Cast includes the Two Bobs.

HULL PALACE (rehearsal, 1).—Tom Clare, The Videos, The Real McKays, Ruby Norton, Farr and Farland, George French, De Busse.

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Patches."

LIVERPOOL EMPIRE (rehearsal, 1.—Kirkby and Hudson, Wish Wynne, Lily Long, Gicardo, Kit Bleno, Cedric Sharpe Trio, Mike S. Whallen.

LIVERPOOL OLYMPIA (rehearsal, 1).—Hope Charteris and Eve Dickson, Duncan and Godfrey, Boy Ronald, Julian Rose, Princess Wahletka, Daisy Taylor, Carr Lynn, Four Swifts.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production "The Peep-Show."

NEWCASTLE EMPIRE (rehearsal, 1).—Fred Russell, Barts Trio, Hal Wright, Four Charltons, Barker and Wynne, Hedges Bros. and Jacobson, Cruikshank.

NEW CROSS EMPIRE (rehearsal, 1).—The Versatile Three, Maidie Scott, Du Calion, Fred Curran, Jack Lane, The Five Petleys, Frank and Vesta.

NEWPORT EMPIRE (rehearsal, 1).—Harry Herbert, Dudley Dale, Zetta Mor, The Sutcliffe Family, Pency Honri, Vokes and Don, Bobbie Thornton.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Barclay, Maggie Benson, Pimple and company, Nixon Grey, Jen Latona, Three Ernests, S. W. Wyndham.

PRESTON EMPIRE (rehearsal, 11).—Hubert Woodward presents "The Girl in the Taxi."

SALFORD PALACE THEATRE (rehearsal, 1).—Varney and Butt, Jim Nolan, Jack Pleasants, Eileen and Marjorie, Seque, Dario and Esme, The Paris Trio.

SHEFFIELD EMPIRE (rehearsal, 1).—Weymens and company, Joseph Cheetham,

RAYMOND HUGE SUCCESS NEW SHOW.

The New Macs, Ray Wallace, Fred Karno presents "French Beans."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Vennecourts, Hall and Neil, Frank E. Franks, George Calver, Betty Barclay and George Glover, Martelloni Troupe, Wee Georgie Wood.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Wilson Hallett, Franco Piper, Spalding and Vanguard, The Martinis, Mayne and Sheridan, Violet King, Ross and Dale.

SWANSEA EMPIRE (rehearsal, 2).—Little Hazel, Harry Weldon, Agnes Croxton, Eddie Montrose, The Three Morrellys, Anna West, Arthur Pond.

STRATFORD EMPIRE (rehearsal, 1).—Broughton and Creedon, Harry and Denis Du-For, Ike and Will Scott, Victor King, J. L. Davies and Pervical Murray present "The Midnight Frolics."

SUNDERLAND EMPIRE (rehearsal, 1).—Coram, J. H. Scotland, Phil and Phlora, Togan and Geneva, The Bounders, Hobart and Hobbs, Loch and Lomond.

(Artists are requested to bring band parts for full orchestra, including Horns, Bassoon. Harp and Second Piano parts.)

VICTORIA PALACE (rehearsal, 11.30).—Scott and Whaley, Sybil Vane, Fashions de Vogue, Nervo and Knox, Dalmere's

RAYMOND HUGE SUCCESS NEW SHOW.

Circus, Osborne Trio, George Lee, May Henderson.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Alfredo, Niblo and Doris, Wilfred Burnand, pictures.

STOLL TOUR.
(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Lady Slavey."

BRIGHTON HIPPODROME (rehearsal, 12).—Kranton, Billy Merson, Musette, Clark and Hamilton, Russell Carr, Jane Croft, Gintaro.

LEEDS HIPPODROME (rehearsal, 12).—Kikuta Family, Mariott Edgar, Walter Williams and Gertrude Lawrence, Bert Weston, Herschel Henlere, Alf Thomas, Arthur Ward.

LIVERPOOL HIPPODROME (rehearsal, 12).—Hiawatha and Squaw, George Bass, Louise and Mitchell, Hilda Glyder, Naughton and Gold, Ristori and Partner, Ernie Ream, James and Grace Ross.

MANCHESTER PALACE (rehearsal, 11).—"The Whirligig."

NEWCASTLE HIPPODROME (rehearsal, 12).—Christian Christiensen, Will Fyffe, Blaney and Farrar, Arch. Hill, Decima and Eddie McLean, Scot Argyll, The Buchanans.

PARIS ALHAMBRA.—Period commencing August 26, 1921.—"Auntie" and Crazy Cyclists, Laurie Devine, Eddie Grey, Allan Shaw, Victor Kelly, Deodima, Maggie Clifton Duo.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"The Passing Show of 1921."

SHEFFIELD HIPPODROME (rehearsal, 12).—"En Caserole."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Hanlon Brothers, Syd Moorhouse, Esta Stella, Kharum, Billy Bennett, Elkins, Fay and Elkins, The Uniques.

SOUTHEND HIPPODROME (rehearsal, 12.30).—"Jingles."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Dippy Diers, Jay Whidden, Fred Sylvester, Elida Morris, Mark Lupino and company, Nevotti, Rene Dawers.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Lew Lake presents "Les Rouges et Noirs" in "Splinters."

ALDERSHOT—ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30). — The Three Fraser Girls, Marie and Correlli, Dennis and Yorke, Kitty Willis, Madge Rutter, Alf. D'Alroy, Dot Taylor, Percy F. Leslie, Ella Ruffey.

ASTON HIPPODROME (rehearsal, 12).—G. H. Elliott, Emilie Hayes, Victor Niblo and Birds, Tom Rees, Gerrard and Kray.

BATH PALACE THEATRE (rehearsal, 1).—Billy Danvers, Lily Morgan, Ivy De Verne, Australian Belle Marie, Bros. Charibert, Harry Stiles.

COVENTRY HIPPODROME (rehearsal, 1).—Elliott Savonas, Marcus and Mariani, Carvet and Verena, Four K. Foleys, Ritt and Ritt.

DUNDEE KING'S THEATRE (rehearsal, 12).—Wylie-Tate Revue. "The Follies of 1921."

KINGSTON EMPIRE (rehearsal, 12.30).—Mr. Lew Lake presents "His Chinese Bride."

LLANDUDNO PALLADIUM (rehearsal, 10.30).—Romanesca Quintette, Lloyd and Montrose, Jim Max, Ringle Bros., Soga Trio, Marcus.

LUTON PALACE THEATRE (rehearsal, 12.30).—Lily Laughry, Florence Irving, O'Brien and Harris, Fred Culpitt.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Beauty, Arthur Lewis, Lowell Bros., Hal Bert, Ireson Swann, Jack Riskit and Betty, Grace Webb, Thora.

PENGE EMPIRE (rehearsal, 12).—"Charlie Goes East."

PETERBOROUGH EMPIRE (rehearsal, 1).—Ivor Vinter, Nina and Nora, Rebe Kesslova, W. P. Wentley, The Dainty Danes, Hinsle.

READING PALACE.—Jimmy Jewel and company, Ada Durham, Barnes Bros. and Watson, Farley Holt, Cissie Nadene, The 2 Dancing Viviennes, Orpheus Trio.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Syd Walker and company, Kisbey, Arthur Ferris, Dennis and Donald, Rene and Partner, Mabel Costello, Byron and Byron, Effie Fellous, Pathé.

HAPPY VALLEY, BLACKPOOL.

Although this new feature of Blackpool was opened only last year, Lawrence Wright is to be congratulated on having worked it up into one of the most popular attractions of this famous resort.

The company includes Andrew Allen, the well-known song writer, who makes a huge success with "If You're Going Back to Dixie" and "K-K-K-Kiss Me Again," of which he is the lucky author. Miss Lila Dale, soubrette, gives great renderings of "Borneo" and "The Bee That Gets the Honey." Miss Ivy Lynn has excellent material in Horatio Nicholls' latest ballads, "Omaha," "Blue Bird," "Silver Star," &c. Billy Williams scores with "Playthings" and "The Lisp of a Baby's Prayer." An excellent comedian is Bob Anderson, who keeps the audience in a merry mood, and does much to increase the sale of music, which is the big feature of Lawrence Wright's enterprise. The accompanist is Miss Phyllis Richards.

Beauty competitions are held daily, much to the interest and delight of the huge audiences.

Last week Mr. Talbot O'Farrell paid an impromptu visit, and rendered his great creation, "The Lisp of a Baby's Prayer."

Ernest Vincent.

For the past eighteen months Ernest Vincent has been manager for Harry Slingsby's revue "Oh! Laugh," and has become very popular with all concerned. In fact, so much so, that when Ernest was offered another engagement, the company threatened him with all sorts of penalties if he accepted. When the revue played at the Tivoli, Hull, recently, Mr. Slingsby presented Ernest with a cheque and a present of cigars in appreciation of his services.

G. H. Carlisle.

The "king of rag-time," G. H. Carlisle, is, we hear, having a very successful time with his new act, and is meeting with hearty receptions everywhere. G. H. will open on the Stoll tour in town on the 19th of next month.

Frank Powell.

At Collins's last week Frank Powell was in excellent form, and was doing very well with his two excellent numbers, "The Fireman" and "The Underground Porter," the latter being full of clever patter. Frank has six more weeks on the L.T.V., and goes out of town for three weeks, and then returns to the tour. He is at Camberwell this week. Frank carries an umbrella in his fireman song, explaining to the audience "he is afraid of getting wet!"

Edith Beverley.

Edith Beverley, who for two years played the leading rôle in "Odds On," is having a very successful season with the Brevity concert party. Miss Beverley has had several offers for musical comedy, but has been unable to accept owing to her present engagement. For panto. Miss Beverley is open to accept an engagement as principal girl.

COMEDIAN.
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PERFORMING ANIMAL ACTS.

(Continued from page 12.)

and upon this fundamental basis one sees cruelty rife among all species. Life for one means the death of the other—the small fish eaten by the large fish, each in turn swallowed by a still greater fish, and so on in the animal, reptile, and fish world ad infinitum. Any thinking person can see for himself the familiar illustration of the spider and the fly reproduced throughout Nature. And although one may think the spider and the fly comparatively small creatures, yet in the realm of Nature comparative size makes no distinction. Cruelty is cruelty whether on the part of a whale or on the part of an insect; the essential principle is the same. Were I to use a metaphor applicable to the stage, might I say that Nature suggests the paradox of Dr. Jekyll and Mr. Hyde? Nature is itself a thousand times more beautiful and wonderful than Dr. Jekyll, yet contrariwise shows instances of cruelty a thousand times more atrocious than ever Mr. Hyde was capable of.

"A complaint has been made against the circus in general. Might I draw your attention to the circus of Nature that can be seen any time on the western plains of the American continent? There we have the coyote—the small, wolfish wild dog. A herd of them will surround their enemy (a deer), and members of the herd are detailed in succession to keep their intended prey galloping round a circus ring. When one set of yelping fiends have tired themselves out and rest, another set take their place, until finally their worn-out prey has fallen prostrate from exhaustion. In a moment they are upon it and the end is reached. This is merely one example of what is happening night and day in the realm of Nature; fiendish, atrocious cruelty between one creature and another; and I say, with all respect to our animal-loving friends, that they are straining at a gnat and swallowing a camel when they make such a hullaballoo about petty corrections that have been administered to performing animals in no worse form than is required in the education of our children.

Domestic and Wild Animals.

"The promoters of the Bill in the House of Commons seem to work towards an end by which domestic and wild animals should receive distinctive consideration. They endeavour to make a sharp dividing line such as one might make between a piece of wood and a piece of stone, entirely forgetting the fact that all our domestic creatures of to-day were originally wild animals, but by contact with mankind and the absence of hunger and fear these creatures have become tame. If they in turn by some remarkable revolution of Nature found themselves back again in a primitive environment, it would be found that they would revert very quickly into a state of prehistoric wildness. It is much easier to sleep in a cage with a well-fed, contented lion than it would be for a man to sleep in a cage with a very hungry rat. An undisputable example of this may be found in the creatures inhabiting the north and south polar regions. In the north the seals and penguins are most difficult to approach because they have human and natural enemies, while in the Antarctic, as Shackleton, Scott, and other explorers tell us, the seals and penguins are absolutely tame and indifferent to man's presence. This results simply from the fact that these creatures have never been handled by mankind and have no natural enemies. The captured animals, once they realise they have nothing to fear and plenty to eat, very soon acquire a form of domesticity.

Children's Rights.

"To show their reasonableness, British representative trainers are quite willing to be supervised or licensed by any impartial authority, but with the full knowledge of the circumstances of their profession they object to total prohibition as being uncalled for. It would be depriving the children of their birthright if "Toby," the Punch and Judy dog, and performing animals of all kinds upon the stage were to be abolished for ever. The responsibility of such a violation of the children's rights could not be lightly contemplated. Why, one might as well have Christmas without Santa Claus and a Christmas-tree or a Christmas dinner without the pudding.

Self-taught Pets.

"During the proceedings at Westminster we have been inundated with letters and offers to bring domestic pets to the House of Commons whose owners made no claim to be animal trainers, but insisted that their pets were entirely self-taught, these ranging from the common pussy that had acquired the somersault ability to the amateur zoologist that has a highly self-cultured chimpanzee.

"Managers of places of amusement have watched with some concern this attempt to interfere with their managerial liberties in the selection and making up of their programmes, the essence of vanity being, of course, vanity."

Hereditary Trainers.

In conclusion Captain Woodward pointed out that trainers like the Sangers, the Bostocks, the Boswell's, the Ginnetts, the Lockharts, and the Woodwards come from long-established families, some of which date back for 300 years. He repudiated the idea that British audiences were guilty of callous conduct when a performing animal act that involved cruelty formed part of a programme. Such an audience could not fairly be compared to an assemblage of Spaniards at a bull-fight.

Mr. Bertram W. Mills writes in reference to the Performing Animals Bill: "There is, despite the rebutting evidence, a fear that certain rather rash statements may leave an impression in the public mind that cruelty is necessary in the training of animals. As regards the International Circus, which I had the pleasure of organising at Olympia last Christmas, and the one I am now engaged upon for next December and January, also to be held at Olympia, that impression is wholly inaccurate. As a horse lover—a judge and exhibitor at all the most important shows in the United Kingdom, the Continent, and America—I would allow nothing which in the slightest degree savoured of harshness or unkindness. Not only were there no complaints as to our arena displays at Olympia, but I received numerous letters of congratulations and hundreds of personal compliments from people from all parts of the country. All our performing animals were stabled in full view of the public all day long, and at every hour of the day and night inspectors of the R.S.P.C.A. were welcomed to go where they wished in the performance of their duty. Patience, a mutual understanding between man and animal, kindness and rewards for good work are the methods of successful training. My knowledge of our dumb friends is such as to assure me that any cruelty practised in private must reveal itself in public performances.

TRIBUTE TO V.A.F.

In recognition of the V.A.F.'s vigorous effort to protect the interests of circus artists and animal trainers, the V.A.F. organiser, Mr. Monte Bayly, has just received from a well-known M.P. the following tribute:—

"Allow me to congratulate you and your colleagues upon the way you conducted the case with the owners of performing animals before the Select Committee at the House of Commons. The way you marshalled your evidence and arranged the questions to be put to the witnesses was excellent. Although the Press did not give your side so good a show as it did the opposition, that, I feel sure, will not influence in the slightest degree the final decision of Parliament when the Committee's report is presented, as that report will be based upon the evidence given and not upon what has appeared in the Press. I think the most prejudiced against performing animals must now see that the evidence given so far would not be sufficient to justify any Government making any further alteration in the law with regard to cruelty to animals. I also think it is time the entertainment profession woke up to the danger of allowing our business to be used for sensational stunts by those who are seeking notoriety. The performing animal agitation is only a variation of the changes which are constantly being run upon the profession."

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

PRACTICAL CO-OPERATION AT LAST.

PRODUCER AND PICTURE PLAYWRIGHT TO WORK TOGETHER.

THE information that Mr. Rafael Sabatini, who has become a director of a new British producing company formed to make screen versions of his novels, intends to co-operate with the producer throughout the filming of the works in question is excellent news indeed. During the past three years or so no one has been more outspoken than ourselves in pointing out that one of the principal causes why British films have not been able to compete successfully in their own country with those from America arises from the refusal of the producer to co-operate with the author. And by author we do not mean the creator of the story in its original stage play or novel form, but the picture playwright whose difficult task it is to delete from the story its imperfections and superfluities (from the screen point of view), and render the whole both appropriate and practical for the screen.

A PRECEDENT TO BE FOLLOWED.

The necessity for such co-operation seems to us so obvious that it is difficult to understand how any film manufacturer has allowed himself to be tyrannised over by his producers into sanctioning a contrary course; and yet it cannot be denied that even to-day in the average British studio the scenario writer has no voice in the actual production once he has delivered his script. Mr. Sabatini is not only writing the scenarios from his various works which are to be filmed, but he is personally choosing the actors and actresses who are to play the more important parts, and, in addition to that, he will be in the studio in consultation with the producer throughout every production. We have no hesitation in saying that there are few producers in this country who would not be exceedingly hostile to such an idea, which they would declare would make for friction and disorganisation. Yet a recent and unexpected visit paid to the particular studio we are referring to showed the most friendly and reciprocal spirit to be in existence, not only between the producer and the scenario writer, but throughout the whole of the technical and acting staff. We shall watch the experiment with interest, and we feel confident that it will not only lead to good results for this particular company, but will establish a precedent which will come to be followed by the leading British producing firms generally.

ROUND ABOUT FILMLAND.

Duplicate Lighting—New London Cinema—Motor Coaches for Cinema Patrons.

Prize for Critique of "The Bigamist."

The George Clark Productions, who are showing "The Bigamist" at the Alhambra, offer a prize of £100 for the best 250 word critique on this screen play. It will be shown in America, Canada, and Australia, and the management desire to be able to convey to the other English-speaking peoples just exactly what their friends in England think of their latest effort. Entry for the prize is free, so that it is hoped to obtain some really representative opinions, that should also be of immense value to the producers in future work, as, just what the picture-seeing public prefer and want to be shown, and what they have no use for, can best be ascertained by such personal views as may be indicated amongst the essays that will be received. The prize will be awarded to the essay that will not only give praise when due, but also point out anything that detracts from the value of the entire production as a whole.

Duplicate Lighting.

The Chief Constable of Sheffield, at the request of the Corporation, has obtained information from other towns with regard to the installation of two systems of lighting at places of entertainment, and as to the practice followed at places of entertainment in Sheffield. As a consequence, the Watch Committee now recommends that duplicate lighting shall be installed in all these places, and has instructed the Town Clerk to prepare a regulation to this effect.

Mercy Hatton.

Mercy Hatton, who was working with the Broadwest Company until recently, says that she has had an interesting offer to take up stage work. Unlike many film actresses, Miss Hatton did not recruit from one to the other, but selected the "movies" as her career, and has been faithful to them ever since. Should Mercy elect to go on the "legitimate" stage she should do well, for she has a good voice, a graceful presence, and is a clever mimic.

Vitagraph.

Jean Paige, whose fame has spread throughout the country through her portrayal of Jessie Gordon, the heroine in the Vitagraph production, "Black Beauty," is now in the East awaiting the completion of the script of the picture version of "The Prodigal Judge," in which she will appear as Betty Malroy. "The Prodigal Judge," by Vaughan Kester, enjoyed a great success when it was published a few years ago, and will be presented by Vitagraph as a special production.

Jimmy Aubrey has finished his new Vitagraph comedy, "The Riot." Jimmy appears an an amateur golfer, who finds a detective badge on the links, and foolishly pins it on his coat. After that he has more than the usual trials and tribulations of a beginner at the ancient and honourable game.

The Strenuous Life.

California picture folk usually imagine that British film players have a fairly soft job of it when they go out to make exteriors. It is fondly believed that they just sit down and wait for the sun to shine, that the "extras," ladies and gentlemen, just pocket a whole day's pay for an hour or two of work, and they are told to report next morning for retakes.

Donald Crisp's company, who have during the past few weeks been doing the exteriors of "Beside the Bonnie Brier Bush," his third picture for the Famous Players-Lasky British Producers, could tell a different story. Crisp believes in the strenuous life. Every morning his people have been up at half-past six, out on the moorland by eight, worked steadily through till mid-day, when a pause was made for a picnic lunch, then through again till seven in the evening. And all this with a thermometer registering 92 degrees in the shade.

New London Cinema.

Further information with regard to the new super cinema which is to be erected over Baker-street Underground station, is not yet forthcoming, but negotiations are going on, and it is said that the building will be one of the largest in London devoted to cinema projection. Up to the present no start has been made, and the name of the firm who have acquired the site is still a secret.

A Producer's Courtesy.

Capt. Calvert recently was several days looking for a certain type of old house that he required for some scenes in the British Screencraft production, which he is now producing, "Roses in the Dust." Having eventually found it, not a great distance from London, he interviewed the owner, and obtained permission to take pictures. But during the course of conversation with the owner, he discovered that Mr. Stuart Blackton had already used the house for scenes in "The Glorious Adventure," whereupon Calvert expressed his thanks and also his disappointment to the owner, and informed him that as "Roses in the Dust" would probably be trade-shown before Mr. Blackton's picture, it would not be fair to rob him of the novelty and picturesqueness of these scenes. And Capt. Calvert started his search for the right type of house anew.

A Chapter from His Own Life.

Mr. A. C. Berman, general manager of the Allied Artists Corporation, Ltd., announces that "When the Clouds Roll By" will be released in London on Oct. 31, 1921, and in the provinces on Nov. 14, 1921. Mr. Douglas Fairbanks himself wrote the story of this film, and has taken for its theme a chapter from his own life.

Record Cattle Round-up.

Picturegoers will soon have an opportunity of witnessing the world's biggest cattle round-up in the latest Harry Carey picture, "The Ace of the Saddle," which is being released by Butcher's Film Service, Ltd., on August 22. Included in the cast is King Fisher Jones, one of the group of veteran plainsmen who became associated with Colonel Cody during his show days. Harry Carey, the star, has excelled himself. A player who is an expert with firearms, and has a collection of more than fifty revolvers and rifles, the character he impersonates in the story is both novel and quite fresh from his usual style. The complication on which the story is based is the fact that Cheyenne Harry, a cattleman, fell in love with the sheriff's daughter, and complies with her request to go unarmed. The picture thus gives the unique spectacle of a fighting man in a lawless country without a gun.

Motor Coaches for Cinema Patrons.

The Majestic, Clapham, arranged for a fleet of Samuelson motor coaches to convey patrons from various centres to that theatre free of charge on the occasion of the release of Charles Chaplin's super film, "The Kid," when a number of motor coaches were placed at the disposal of any patron of the Majestic, Clapham, starting from Trafalgar-square at 5.30 p.m. Services were also run from Wandsworth Town Hall, Tooting Broadway, Balham Station, &c.

German Films and British History.

Through the British film star Malvina Longfellow, who has just returned from Germany, the "Evening News" discovered last week that our late enemies are contemplating producing a film of anti-British interest, called "Lady Hamilton," which throws discredit upon our national hero, Lord Nelson.

We have no desire for undue elation, but still we cannot help drawing attention to the fact that we exposed the whole of the contemplated German plot, with regard to this particular picture, so far back as July 17, 1918, in a special article which Mr. Langford Reed wrote for this journal, entitled "Faking British History on the Screen."

This was quoted by several newspapers, and in full by "The Morning Telegraph" of New York of September 8 the same year, and apparently Germany "got the wind up" and shelved the project. Now it has been revived again, and the Huns have actually attempted to throw an air of convincement over it by endeavouring to engage an English star for the title-rôle. That Miss Longfellow refused to identify herself with the film in any way is only what those who know her would have expected. But it only shows that once a Hun always a Hun.

Exhibitors' Meeting at Plymouth.

Alderman Trounson, vice-president of the Cinematograph Exhibitors' Association, on the 8th inst., at Plymouth, met the members of the Devon and Cornwall Branch at a meeting presided over by Mr. M. Gilpin. Members were present from places as far apart as Exeter and Penzance, and Alderman Trounson delivered a most interesting speech, in which he dealt with the possibility of a permanent Board being set up in London representing the C.E.A., K.R.S. and K.M.A, to deal with problems affecting the industry; the need of a united front being opposed to the attempt being made to compel exhibitors to accept films on a percentage basis, which, if successful, would mean absolute ruin to the small exhibitor; and the preparation by the new Parliamentary Committee of a Bill which, when produced, might be a consolidation of the present veto, which were so numerous as to be quite bewildering, or an absolutely new measure. In his opinion the latter was essential, and it was for the members to enlist the co-operation of local authorities and the support of their respective M.P.s.

A Rehearsal Thrill.

Some idea of how quickly a crowd will gather, even in a remote out-of-the-way spot, can be obtained from the fact that whilst rehearsals were in progress for a motor-cycle crash, to be used in a British Screencraft production, "Roses in the Dust," on a quiet stretch of the Guildford to Portsmouth road, there was counted, drawn up alongside the road, no fewer than sixteen motor-lorries, twenty-one motor-cycles, and sidecars, and seventy horse-drawn vehicles. All the drivers of these vehicles got a big thrill when Gordon Craig, who was driving the motor-cycle, came off his machine in such fashion that practically every one of them thought he had killed himself. Fortunately, Mr. Craig escaped injury, although he made a most wonderful fall, the realism of which may be gauged from the fact that one of his fellow-actors nearly ruined the picture by rushing to pick him up.

FOR SALE.

Freehold Cinematograph and Theatrical Property

FULLY LICENSED FOR STAGE PLAYS, VARIETIES, CINEMA AND INTOXICANT LIQUORS.

Situated in a large popular South Eastern Coast Seaside Resort. Seating capacity about 1,000. Luxuriously appointed, renovations and reconstruction has just cost £18,000. Situated in the centre of the Town. A well-known firm of Theatrical Architects value the property at £70,000 odd. A fortune for a gentleman who can give it his personal attention. Takings for the week ending August 6, £733 excluding tax, Bars £214. Takings for the week ending August 13, £879 13s. excluding tax, Bars £212 3s. 9d. **Price £45,000.** The Proprietors have every confidence in the building and are prepared to accept £10,000 cash and £35,000 on Mortgage at 7 %. **Apply by letter to A. E. BUNDY, 25, Shaftesbury Avenue, London, W.1.**

TO DISENGAGED ARTISTES.

SEE OUR SPECIAL OFFER ON PAGE 3.

MUSICAL SUGGESTIONS.

For Film "Musical Suggestions" see page 6.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"NOMADS OF THE NORTH."

STORY OF LOVE AND TREACHERY.

Production ..... First National
Stars ..... Betty Blythe and Lou Chaney
Type ..... Drama
Length ..... Six Parts
Controllers ..... Moss' Empires, Ltd.

"Nomads of the North" is a story of the romance of a strong man of the Far North-West, named Raoul Challoner, who loves and is loved by Nanette Roland. Raoul, in pursuit of his calling, is away for considerable intervals, and on one of these occasions his absence is much prolonged—so much so, that it gives his rival in love, Bucky MacDougall, the opportunity he desires, and by spreading a false report of Raoul's death, he persuades the reluctant Nanette, who is under an obligation to Bucky's father, to marry him. But, fortunately, Raoul returns home just in time to foil this scheme, and, literally on the steps of the altar, saves Nanette from a hateful alliance. However, the lovers' troubles have barely commenced, as in a fracas between Raoul and his rival and an unworthy fellow named Black Marat, this latter is roughly handled, and left for dead. In these circumstances Raoul and Nanette seek safety in flight, and, accompanied by a cub bear and a young dog, trek further north. A period of hardship, bravely borne, ensues, during which Nanette becomes a happy mother, and all goes well until the arrival on the scene of Black Marat, who, during Raoul's absence, forces his unwelcome attentions on the young wife. The dog and bear—now fully grown—come to the rescue and maul the intruder to such purpose that he is glad to beat an inglorious retreat. The film gives scope for the display of much magnificent scenery, and, though a judicious use of the pruning knife would be advantageous, is in all other respects satisfactory.

[See our Film Markings.]

* * *

"WET AND WARMER."

EXHILARATING COMEDY.

Production ..... First National
Length ..... Two Reels
Controllers ..... Moss' Empires

An exceedingly droll comedy of errors, all arising in the beginning through the irritating effects of a marauding flea on a young fellow and his sweetheart. This beginning eventually leads to many very comic incidents, in which all the arts of the trick photographer, and a very capable cast, are used to produce a series of accidents that beggar description. Suffice it to say that, on its production on Thursday last, it was shown to the accompaniment of hearty laughter, and is one of the best things of the sort we have witnessed. All work hard to achieve this commendable result, and the success of this "First National" comedy is unquestioned.

[See our Film Markings.]

* * *

"WHAT WOMEN LOVE."

PHYSICAL PROWESS MORE DESIRABLE THAN BRAINS.

Production ..... International Film Distributing Co., Ltd.
Type ..... Marine Drama
Star ..... Annette Kellerman
Length ..... Six Reels
Release ..... Feb. 20, 1922

Designed especially to show the swimming prowess of Annette Kellerman, "What Women Love" was screened on Tuesday at the Shaftesbury Pavilion for Messrs. International Film Distributing Co., Ltd. The story deals with Annabel Cotton, the wayward daughter of James King Cotton, an ardent reformer. The only thing impossible to reform are the wild habits of his daughter. She is sought in love by two men, Jack Mortimer, apparently everything in manly strength desirable, and by William St. John, who has been brought up by two maiden aunts, and suffered in consequence. Seeing Annabel's admiration for mere strength, he engages a bully, Captain Nelson, to train him. The party go on a yachting cruise, and Nelson falls in love with Annabel. He persuades "Willie" to kidnap her to a friend's yacht, and when this plan succeeds he shows himself in his true colours. Willie puts up a good fight, and to escape Nelson, Annabel makes a dive from the ship's shrouds, some 160ft. above the sea. Nelson follows her, a fight for life is enacted in the water, and eventually Willie and Annabel regain their own yacht and the girl decides that Willie is now man enough to be her mate.

[See our Film Markings.]

* * *

"BEYOND PRICE."

NEGLECTED WIFE GETS HER THREE WISHES.

Production ..... Fox
Type ..... Drama
Star ..... Pearl White

Judging by the number of "neglected wife" films that are coming from America, the men of that country are not such good husbands as they would have us believe. "Beyond Price" starts with Sally Mario, the wife of a shoe designer, resenting her husband's neglect of her. She writes a note telling him she is leaving him for ever, and then sets out to deliver two pairs of shoes to different customers. At the house of a millionaire customer circumstances lead her to pose as his wife and save him from the attentions of a blackmailer. She then finds she has mixed up the shoes, and in her hurry to set matters right she goes away wearing a fur coat belonging to the millionaire's wife. In searching for the first customer she find herself at an art exhibition, and being mistaken for a lady of fashion she is prevailed upon to pose in a tableau. The intervention of detectives hot on the trail of the missing fur coat causes here to take to flight, and she stumbles into an artist's studio just as the artist's wife is shot by a jealous admirer. The artist's child put its arms around her neck and calls her "mother," and thus the three wishes—namely, to be the wife of a millionaire, to be famous, and to have a child call her mother—are granted. But she is arrested for murder, only to be cleared by the real assailant shooting himself, and after these adventures makes her way home to find that her husband has not read the letter she left behind. The story concludes with the couple adopting two orphan children.

The photography is very good, the acting good, and the story likely to appeal to an audience which is not too exacting. It is liberally besprinkled with sentiment, and is exciting and humorous in parts.

* * *

"THE SILVER CAR."

HOW A "WANTED" MAN MAKES GOOD.

Production ..... Vitagraph
Star ..... Earle Williams
Type ..... Drama
Length ..... Six Parts
Release ..... Sept. 25, 1922

This is a virile story, which shows how a fugitive from justice named Anthony Trent, as a result of a miraculous escape from death in the trenches of Flanders, turns over a new leaf, and not only "makes good," but is instrumental in unmasking a villainous blackmailer, Count Michael of Croatia, who holds in thrall an English nobleman who, by shielding his son from an indiscretion, had assumed responsibility for a deed that would ruin his career if it were discovered. Trent, by the display of courage and resource in many difficult situations, checkmates this petty potentate, puts beyond reproach the good name of a worthy man, and thereby earns his esteem and wins his daughter—notwithstanding the fact that he had disclosed to him the secret of his past life. The feature of the production is the fine acting of Earle Williams in the principal part, which suits this popular actor and athlete to a nicety. The support and production generally, as in all Vitagraph pictures, are admirable.

[See our Film Markings.]

* * *

"THE TOURIST."

A GENUINE GLOOM DISPELLER.

Production ..... Vitagraph
Star ..... Jimmy Aubrey
Type ..... Comedy
Release ..... Dec. 19, 1921

"The Tourist" is billed as a "gloom dispeller," and the description is apt and unexaggerated. It details the droll adventures of a man who, accompanied by a stout and be-spectacled female and two others, starts on a holiday, which, before they are well on their journey, is interrupted by a pack of bandits. The robbers are most keen on what they rightly divine is more a surreptitious receptacle of banned whisky than anything else. Consequently, when the Tourist drops the precious spirit and thereby smashes the bottle containing it, their "angry passions rise," and from thence onwards he is in the outlaws' bad books, experiencing a very rough time at their hands—later adventures, in which a huge grizzly plays a prominent part, being very funnily depicted.

[See our Film Markings.]

* * *

"THE KID."

A NEW CHARLIE CHAPLIN FILM.

Production ..... First National
Type ..... Comedy
Stars ..... Charlie Chaplin and Jackie Coogan
Length ..... Six Reels
Distributors ..... Western Import Co., Ltd.
Release ..... Aug. 15, 1921

There is no doubt of the huge success of "The Kid," the first film made by Charlie Chaplin himself. Screened at the Shaftestury Pavilion on Friday for the Western Import Co. but two days before its London release, a huge and enthusiastic audience testified their approval. Announced as having cost a million dollars to produce, and a full year to make, it fully realised expectations. There is a real human plot, quite plausible in itself, while the addition of the famous comedian lends additional value. The story revolves round four characters: The Man, who deceives and ruins one of his models, known throughout the film as The Woman; The Kid, her little child deserted by her, but with the best intentions of gaining for him a good home; and The Tramp, who takes and rears the baby. Both the Man and The Woman become famous each in their art, he as a painter, she as a singer; while The Kid flourishes in the slums with Charlie. After many thrilling escapes from the hated arm of the law, Jackie is found by his mother, and a happy trio ends the picture. The humour displayed by Charlie in the trials of his vicarious "mothering" is immense, while a wonderful study of childhood is given by little Jackie Coogan, veritably a host in himself.

[See our Film Markings.]

* * *

"ONE A MINUTE."

HOW A QUACK MEDICINE BRINGS FORTUNE TO ITS PRODUCER.

Production ..... Thos. Ince
Star ..... Douglas MacLean
Type ..... Comedy
Length ..... Five Reels
Distributors ..... Famous-Lasky

Barnum's aphorism that "One fool is born every minute," is well illustrated by this picture. The hero is left a dry store in a small town by his father. He finds all the business gradually disappearing, the customers transferring to the Trust Drug Store, which opens in opposition. Remembering Barnum's adage, our hero concocts a mixture, which he advertises as a universal panacea for all ills, with the result that he acquires fame and fortune, and, in addition, wins for his wife the daughter of his rich competitor. The part of Jimmie Knight, the hero, is enacted by Douglas MacLean with many humorous and intimate touches, and some comic scenes, illustrating the efficacy of the medicine upon some of the characters, are introduced. The sub-titling is consistently droll, and the lighting and photography well up to this company's usual excellent standard. The picture provides an excellent hour's entertainment.

FORTHCOMING TRADE SHOWS.

LONDON.

Ally Sloper's Adventures (Phillips), Shaftesbury, 11.30, Aug. 16.
Cherry Ripe (W. H. Thompson), New Gallery, 11, Aug. 18.
Closed Doors (Vitagraph), West End, 11, Aug. 19.
Three Two-reel Comedies: also A Jolly Journey and A World's Beauty Spot (Samson Film Co.), Shaftesbury, 11, Aug. 24.
Ginger Mick (Gaumont), New Gallery, 11, Aug. 25

BIRMINGHAM.

Sham, Too Wise Wives (Famous-Lasky), Scala, 11, Aug. 19.

BELFAST.

Autumn of Pride (Gaumont), Own Theatre, 11, Aug. 17.

CARDIFF.

One a Minute, and The Passionate Pilgrim (Famous-Lasky), 16, Priory-st., 11, Aug. 19.

DUBLIN.

Know Your Men (Fox), Sackville P. H., 11, Aug. 17.
Hearts of Youth (Fox), Sackville P. H., 11, Aug. 17.

GLASGOW.

One a Minute and The Passionate Pilgrim (Famous-Lasky), Cinema House, 11, Aug. 17.
The Girl From Nowhere (Ideal), Savoy, 10.45, Aug. 18.

LEEDS.

The Silver Car (Vitagraph), Cinema Exchange, 11.40, Aug. 17.
What Women Love (International), Cinema Exchange, 11.40, Aug. 23.

LIVERPOOL.

What Women Love (International), Scala, 11, Aug. 17.
Ridin' Romeo (Fox), Deansgate P. H., 11, Aug. 18.
Sham, Too Wise Wives (Famous-Lasky), Scala, 11, Aug. 18.

MANCHESTER.

Nomads of the North (Moss), Deansgate P. H., 11, Aug. 17.
Ridin' Romeo (Fox), Deansgate P. H., 11, Aug. 18.

NEWCASTLE.

The Ordeal of Odette (Ideal), Stoll P. H., 11.15, Aug. 17.
The Rocket Signal (High Level), New Pavilion, 11, Aug. 17.
One a Minute and The Passionate Pilgrim (Famous-Lasky), Grainger P. H., 11, Aug. 19.

SHEFFIELD.

The Mother Heart (Fox), Electra Palace, 10.45, Aug. 17.
One Man Trail (Fox), Electra Palace, 10.45, Aug. 17.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience .....A | Suit sensational audience C
Suit average audience .....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability
Nov. —, 1921	Wet and Warmer	Moss-Lehrman	Comedy	2000	9½	B D
Dec. 19 1921	The Tourist	Vita-Aubrey	Comedy	2000	9¼	B D
Aug. 15, 1921	The Kid (First Night)	West-Impt.	Comedy Drama	6000	10	B D
Aug. 15, 1921	The Art of Publicity	Winik-West-Impt.	—	1000	—	D
Feb. 20, 1922	What Women Love	J.F.D.Co.,Ltd.	Comedy Drama	6000	9¾	D
April 3, 1922	The Scar	Hayward-World	Melodr'ma	5000	9	C B
Aug. 6, 1922	Oh! You Widows	Hayward-World	Comedy Drama	5000	8¾	B
Aug. 7, 1922	A Riding Romeo	Fox	Comedy	4500	9	C B
Aug. 8, 1921	The Bigamist	Stoll-G. Clark	Drama	7000	9½	A
Aug. 28, 1922	Two Wise Wives	F.P.L.-Weber	Drama	5000	9¾	A D
Aug. —, 1922	Nomads of the North	Moss-1st National	Melodr'ma	—	9¼	C B
Sept. 25, 1922	The Silver Car	Vita	Melodr'ma	6000	8¾	C B
	OPEN MARKET.					
Aug. 11, 1921	Around the Town	Gaumont	—	—	9	D
Aug. 15	Pathé Pictorial	—	—	—	8¾	D
Aug. 15	Pathé Gazette	—	—	—	9	D

ON THE ROAD.

PLAYS.

ABBOTT (E. R.) CO.—Aug. 15 and 22, T.R., Leicester.
ALLINGTON-CHARSLEY OPERA CO.—Aug. 22, West Pier, Brighton.
ARCADIANS, THE.—Aug. 22, Royalty, Chester.
ARMITAGE AND LEIGH REP. CO.—Aug. 15, Shakespeare, Liverpool; 22, Court, Wigan.
AT THE HOUR OF MIDNIGHT.—Aug. 15, King's, Manchester.
AT THE VILLA ROSE.—Aug. 22, T.R., Bath.
BABY MINE.—Aug. 15, Playhouse, Cardiff.
BAYNTON (HENRY) SHAKESPEAREAN CO.—Aug. 22, New, Cardiff.
BEGGAR'S OPERA.—Aug. 15, T.R., Nottingham; 22, T.R., Glasgow.
BEHIND THE SCENES.—Aug. 15, T.R., Merthyr Tydfil; 22, Hippo., Leigh.
BELLE OF NEW YORK.—Aug. 15, T.R., York; 22, Grand, Birmingham.
BETTY (MACDONALD AND YOUNG).—Aug. 15, T.R., Torquay; 22, Knightstone Pav., Weston-super-Mare.
BIFFY.—Aug. 22, T.R., Nottingham.
BILLETED—Aug. 15, Minehead, Ilfracombe; 22, Falmouth.
BLUE LAGOON (BANNISTER HOWARD).—Aug. 15, Weston-super-Mare and Weymouth; 22, Teignmouth and Ilfracombe.
BLUE LAGOON (REANDEAN)—Aug. 22, T.R., Birmingham.
BLUE LAGOON (T. C. WRAY).—Aug. 15, Bath; 22, Devonshire Pk., Eastbourne.
BROWN SUGAR (MAINWARING-DUNSTON).—Aug. 15, T.H., Hunstanton (3), T.H., Cromer (3); 22, Coliseum, Aberystwyth (3), Theatre, Minehead (3).
BUCCANEERS, THE.—Aug. 15, Hip., Nottingham.
BULL-DOG DRUMMOND.—Aug. 22, T.R., York.
CARLTON WALLACE (REP.) CO.—Aug. 15, T.R., North Shields; 22, T.R., Jarrow.
CARNIVAL (MATHESON LANG).—Aug. 15, O.H., Manchester; 22, Lyc., Sheffield.
CATCH OF THE SEASON.—Aug. 15, Grand, Southampton; 22, T.R., Guildford.
CHARLEY'S AUNT.—Aug. 15, Princes, Bradford; 22, Victoria Hall, Sunderland.
CHARLIE GOES EAST.—Aug. 15, Princes, Bradford; 22, Emp., Penge.
CHARM SCHOOL (MACDONALD AND YOUNG).—Aug. 15, P.G., Folkestone (3), Palace, Ramsgate (3); 22, T.R., Yarmouth.
CHARM SCHOOL (MURRAY, DAWE, AND EDELSTEN).—Aug. 15, P.O.W., Birmingham.
DADDY LONG LEGS (MACDONALD AND YOUNG).—Aug. 15, T.R., Cheltenham; 22, O.H., Buxton (3), King's Hall, Ilkley (3).
DALBERT (FRED) REP. CO.—Aug. 15, Workman's Hall, Abercynon, S. Wales.
DAWN OF HAPPINESS.—Aug. 15, Lyceum, Ipswich.
DEBELL (W. L.) REPERTOIRE CO.—Aug. 11, P.H., Newbridge (9); 22, Magner's Th., Clonmel (6).
'DON Q."—Aug. 15, Brixton Theatre, S.W.
D'OYLY CARTE OPERA CO.—Aug. 15, T.R., Plymouth, and T.R., Portsmouth; 22, T.R., Plymouth, and G., Southampton.
ELIZA COMES TO STAY (PAYNE SEDDON).—Aug. 15, Llandrindod and Aberystwyth; 22, T.R., Bury.
EMPIRE GRAND OPERA CO.—Aug. 15, Alex., Ilfracombe.
FACE AT THE WINDOW.—Aug. 15, Palace, Gloucester; 22, T.R., Worcester.
FAIRFAX (BETTY) CO.—Aug. 15, Playhouse, Cardiff; 22, T.R., Rhyde.
FANNY'S FIRST PLAY and PYGMALION (CHAS. MACDONA).—Aug. 15, North Wales Circuit; 22, North Wales Circuit.
FIND THE LADY.—Aug. 15, O.H., Coventry.
FOR GARDEN OF ALLAH.—Aug. 22, Prince's, Bradford.
GARROD, WALTER V. (Repertory).—Aug. 15, Victoria, Stanley; 22, Metropole, Glasgow.
GET RICH QUICK WALLINGFORD.—Aug. 15, Sheffield; 22, Hip., Leeds.
GOING UP (MACDONALD AND YOUNG.—Aug., 15, Royalty, Morecambe; 22, Eden T., Bishop Auckland.
GORDON-HEATHER REP. CO.—Aug. 15, Hip., Driffield; 22, Palace, Durham.
GREAT LOVER.—Aug. 15, O.H., Scarborough.
HAPPY MAN.—Aug. 15, T.R., Wolverhampton; 22, Hip., Wrexham.
HATHAWAY-BARON REPERTOIRE CO.—Aug. 15, Hip., Altrincham; 22, Hip., Altrincham.
HEART OF A CHILD.—Aug. 15, O.H., Blackpool; 22, T.R., Bournemouth.
HER CHINESE HUSBAND.—Aug. 15, Her Majesty's, Carlisle.
HIS CHINESE BRIDE.—Aug. 15, Hip., Woolwich.
HIS LADY FRIENDS.—Aug. 22, Pav., Weymouth (3), Pal., Bridgwater.
HIS LITTLE WIDOWS.—Aug. 15, New., Northampton.
HOWITT (E. C.) REP. CO.—Aug. 15, Mechanics Hall, Dumfries.
HUNKY DORY.—Aug. 15, Court, Liverpool; 22, New, Cambridge.
HORANCE.—Aug. 15, Grand, Doncaster.
IRENE (N.) (MACDONALD AND YOUNG).—Aug. 15, T.R., Exeter; 22, Lyceum, Taunton (3), Kemble T., Hereford (3).
IT.—Aug. 15, Palace, Nelson; 22, Hip., Warrington.
JEFFERSONS, THE.—Aug. 15, T.R., Hanley; 22, Grand, Halifax.
KIKI.—Aug. 15, Empire, Penge.
KIMBERLEY AND CLYDE'S REP. CO.—Aug. 15, Court, Warrington.
KISSING TIME (T. C. WRAY).—Aug. 15, West Kirby (3), Grand, Llandudno (3); 22, Grand, Wellington.
KITTY FROM KENSINGTON.—Aug. 15, Alex., Birmingham.
KNAVE OF DIAMONDS.—Aug. 15, Palace, Ramsgate; 22, Gaiety, Hastings.
LADY SLAVEY.—Aug. 15, Hip., Newcastle.
LA POUPEE.—Aug. 15, T.R., Birmingham.
LILAC DOMINO (MACDONALD AND YOUNG).—Aug. 15, Aquarium, Yarmouth; 22, Pavilion, Rhyl (3), O.H., Buxton (3).
LIDO AND WAKEFORD REP. CO.—Aug. 16, Metropole, Glasgow.
LITCHFIELD (EMMA) REP. CO.—Aug. 15, Her Majesty's, Carlisle.
LITTLE DUTCH GIRL (BUTT).—Aug. 15, T.R., Brighton; 22, Grand, Blackpool.
LITTLE DUTCH GIRL (HUTCHISON).—Aug. 15, Regent, Lowestoft; 22, O.H., Southport.
LIZIE.—Aug. 15, Palace, Lincoln; 22, T.R., N. Shields.
LORD RICHARD IN THE PANTRY.—Aug. 15, West Pier, Brighton.
MAID OF THE MOUNTAINS (GEO. EDWARDES).—Aug. 15, Grand, Blackpool.
MAID OF THE MOUNTAINS (N.) (MACDONALD AND YOUNG).—Aug. 15, Pav., Rhyl (3), Pier Pav., Colwyn Bay; 22, Royalty, Morecambe.
MAID OF THE MOUNTAINS (S.) (MACDONALD AND YOUNG).—Aug. 15, King's Hall, Ilkley; 22, Her Majesty's, Carlisle.
MAN FROM TORONTO.—Aug. 15, Ryde, I.ofW.; 22, T.R., Birmingham.
MAN WHO CAME BACK.—Aug. 15, T.R., Rochdale; 22, T.R., Leeds.
MIDNIGHT WEDDING.—Aug. 15, Globe, Consett; 22, Prince's, Blackburn.
MILLANE (JOSEPH) REP. CO.—Aug. 15, T.R., Dewsbury.
MR. MANHATTAN.—Aug. 15, Empire, Sheffield.
MR. PIM PASSES BY (DUDLEY STUART).—Aug. 15, T.R., Barnstaple (3), Bridgwater (3); 22, Alex., Ilfracombe (3), Knightstone Pav., Weston-s.-Mare (3).
MUDDLER, THE.—Aug. 18, Knightstone Pav., Weston-s.-Mare.
NAUGHTY WIFE (MACDONALD AND YOUNG).—Aug. 15, T.R., Bognor; 22, Brixton Th., S.W.
NEILSON (JULIA) AND FRED. TERRY.—Aug. 22, O.H., Blackpool.
NEILSON-TERRY (PHYLLIS) CO.—Aug. 15, T.R., Bournemouth; 22, New Palace, Westcliff.
NEW BARMAID.—Aug. 15, Empire, West Bromwich.
NIGHT OUT, A.—Aug. 22, O.H., Scarborough.
NINTH EARL (WALTER MAXWELL & H. W. PHILLIPS CO.).—Aug. 15, T.R., Halifax.
NOBLE BROTHER.—Aug. 15, Grand, Gravesend; 22, O.H., Cheltenham.
NOTHING BUT THE TRUTH (MACDONALD AND YOUNG).—Aug. 15, Grand, Croydon; 22, South Pde. Pier, Southsea.
NOTHING STOPS CORNELIUS.—Aug. 15, Palace, Loughboro; 22, Palace, Rugby.
OH! BETSY.—Aug 22, Palace, Bradford.
OH! JULIE.—Aug. 22, T.R., Exeter.
O'MARA OPERA CO.—Aug. 15, O.H., Kirkcaldy.
OSMOND (MRS. FRED.) CO.—Aug. 15, Palace Newcastle; 22, Hip., Bursiem.
PADDY THE NEXT BEST THING.—Aug. 15, Emp., Preston; 22, Court, Warrington.
PARTNERS, THE.—Aug. 15, T.R., Hanley; 22, Grand, Halifax.
PEG O' MY HEART (MACDONALD AND YOUNG).—Aug. 15, T.R., Guildford; 22, Gaiety, Douglas.
PLAYTHING OF AN HOUR.—Aug. 22, Palace, Gloucester.
POTASH AND PERLMUTTER.—Aug. 15, Royal, Chatham; 22, Middlesbro'.
PRETTY PEGGY (CHARLES RUSS.)—Aug. 15, New, Cambridge.
PRIVATE SECRETARY.—Aug. 15, T.R., Glasgow; 22, Lyceum, Edinburgh.
PYGMALION.—Aug. 15, N. Wales Circuit; 22, North Wales Circuit.
QUAKER GIRL, THE.—Aug. 15, O.H., Dudley.
RIDDING (JOHN) OP. CO.—Aug. 15, Central Pier, Morecambe; 22, Central Pier, Morecambe.
ROMANCE.—Aug. 15, Lyceum, Sheffield; 22, T.R., Lincoln.
ROMANCE OF THE ROSARY.—Aug. 15, Palace, Watford; 22, Palace, Watford.
ROMANTIC AGE (H. V. NEILSON).—Aug. 15, King's, Hammersmith.
ROTTERS.—Aug. 15, Devonshire Fit-Up Towns; 22, Playhouse, Cardiff.
ROXANA.—Aug. 15, T.R., Blackburn; 22, T.R., Rochdale.
ROYAL DIVORCE.—Aug. 15, T.R., Bolton.
SALTOUN'S (WALTER) CO. (S.).—Aug. 15, T.R., Edinburgh.
SEVEN NIGHTS IN LONDON (N)—Aug. 15, R., Edinburgh; 22, Empire, Motherwell.
SEVEN NIGHTS IN LONDON (S).—Aug. 15, T.R., Edinburgh; 22, Grand, Pentre.
SHELLEY (HERBERT) REP. CO.—Aug. 15, Palace, Watford; 22, Palace, Watford.
SIGN OF THE CROSS.—Aug. 15, O.H., Leicester; 22, Grand, Derby.
SILENT WATCH.—Aug. 15, O.H., Leicester; 22, New, Oxford.
SILVER KING.—Aug. 15, Gainsborough and Skegness; 22, Lyceum, Ipswich.
SONS OF THE SEA.—Aug. 15, Empire, Chatham.
SOUTHERN MAID (GEORGE EDWARDES, LTD.).—Aug. 15, O.H., Southport; 22, W.G., New Brighton.
STEPHENS (DOT) REP. CO.—Aug. 15, T.R., West Bromwich.
SYBIL (GEORGE EDWARDES).—Aug. 15, Gaiety, Hastings; 22, T.R., Portsmouth.
SYBIL (N.).—Aug. 15, Gaiety, Dublin; 22, O.H., Belfast.
TARZAN OF THE APES.—Aug. 22, T.R., Edinburgh.
TATTERS.—Aug. 15, Hip., Chesterfield.
TEMPORARY GENTLEMAN.—Aug. 15, Dovercourt and Hunstanton.
THREE WISE FOOLS.—Aug. 15, Aberystwyth (3), Llandrindod Wells (3); 22, Tonypandy.
TILLY OF BLOOMSBURY (GROSSMITH & MALONE CO.).—Aug. 15, Lyceum, Edinburgh; 22, His Majesty's, Aberdeen.
TILLY OF BLOOMSBURY (J. A. E. MALONE).—Aug. 22, T.R., Bolton.
TO-NIGHT'S THE NIGHT.—Aug. 15, Assembly T., Gt. Malvern (3), O.H., Buxton (3); 22, P.H., West Kirby (3), Pav., Rhyl (3).
TRILBY.—Aug. 15, T.R., Bournemouth.
TWO LITTLE VAGABONDS.—Aug. 15, Metropole, Glasgow.
UNCLE TOM'S CABIN.—Aug. 15, T.R., Smethwick.
WELFITT-GRAY REP. CO.—Aug. 15, T.R., Leicester; 22, T.R., Leicester.

REVUES.

ALL ABOARD.—Aug. 15, Hip., Leigh; 22, New Pal., Newark (3), T.R., Gainsborough (3).
BUZZ ALONG.—Aug. 15, Hip., Llanelly; 22, Temperance Hall, Merthyr.
CABARET NIGHTS.—Aug. 15, Palace, Newcastle.
CHERRIES.—Aug. 15, Metropole, Abertillery.
CHERRY RIPE.—Aug. 15, Grand, Luton.
DEMOBBED.—Aug. 15, Hip., Rotherham.
DANCE O' MANIA.—Aug. 22, Grand, Brighton.
DOTTS AND DASHES.—Aug. 15, Pav., Liverpool; 22, Hip., Hulme, Manchester.
DOWN ON THE FARM.—Aug. 15, Alexandra, Pontefract.
DREAM GIRL.—Aug. 15, Elephant and Castle, S.E.
DREAM STARS.—Aug. 15, Palace, Tottenham.
EN CASSEROLE.—Aug. 15, Empire, Hackney.
EYE-OPENER.—Aug. 15, Metropole, Manchester.
FOLLIES OF 1921.—Aug. 15, Alhambra, Glasgow; 22, King's, Dundee.
FAR EAST.—Aug. 15, Hip., Manchester.
FOOTLIGHT FROLICS.—Aug. 15, Osborne, Manchester; 22, T.R., Barnsley.
FRENCH BEANS.—Aug. 15, Hull; 22, Sheffield.
GIVE 'EM BEANS.—Aug. 15, T.R., Hebburn-on-Tyne.
HEADS OR TAILS.—Aug. 15, Osbourne, Manchester; 22, County, Shrewsbury.
"HOOCH AYE."—Aug. 15, Coliseum, Glasgow.
IT CAN'T BE DONE.—Aug. 15, Queen's, Berwick.
JINGLES.—Aug. 15, Hip., Portsmouth.
JOYBELLS.—Aug. 15, Edmonton.
JOY-NIGHTS.—Aug. 15, Crown, Eccles.
LADS OF THE VILLAGE.—Aug. 15, Empire, Wood Green.
LITTLE MISS STEAKS.—Aug. 22, Hip., Wednesbury.
MOVIE MAID.—Aug. 22, Queen's, Castleford.
MR. TOWER OF LONDON.—Aug. 15, Palace, Warrington.
MY SON SAMMY.—Aug. 15, Hulme Hip., Manchester.
NON-STOP.—Aug. 15, Hip., Ipswich.
ODDS and ENDS.—Aug. 22, Hip., Rugby.
OH! HARRY.—Aug. 15, Met., Bootle; 22, Royalty, Barrow.
OH I!—Aug. 15, Pal., Halifax.
OH LAUGH!—Aug. 15, Emp., Dewsbury; 22, Hip., Stockton.
PASSING SHOW OF 1921.—Aug. 15, Hip., Brighton; 22, Hip., Portsmouth.
PATCHES.—Aug. 15, Grand, Birmingham; 22, Empire, Leeds.
RAPID FIRE.—Aug. 15, Pavilion, Leicester.
REDHEADS.—Aug. 15, Hip., Mexboro'.
ROMANY MAID, THE.—Aug. 15, T.R., Castleford.
SHE SLIPPED.—Aug. 15, Palace, Burnley.
SPANGLES.—Aug. 15, Hip., Lewisham.
SPLINTERS OF 1921.—Aug. 15, Emp., Kingston; 22, Hip., Aldershot.
TICKLED TO DEATH.—Aug. 15, T.R., Aston; 22, Palace, Bordesley.
TRIP TO PARIS, A.—Aug. 15, Hippo., Bolton.
WHAT NEXT?—Aug. 15, Grand, West Hartlepool; 22, Newcastle.
WONDERFUL NIGHTS.—Aug. 15, Cambridge, Spennymoor.
ZIG-ZAG.—Aug. 15, Her Majesty's, Walsall; 22, Empire, West Bromwich.

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BIRTHDAYS OF THE WEEK.

Happy Returns to—

Ellen Lancaster-Wallis, Wednesday, Aug. 17.
Julia Marlowe, Wednesday, Aug. 17.
Edith Cruikshanks, Thursday, Aug. 18.
J. H. Clynde, Thursday, Aug. 18.
Henry Ainley, Sunday, Aug. 21.
Helen Trix, Sunday, Aug. 21.
Harry Ford, Sunday, Aug. 21.
W. J. Churchill, Monday, Aug. 22.
Sir A. C. Mackenzie, Monday, Aug. 22.
Miss Blake-Adams, Monday, Aug. 22.
Frank Beresford, Tuesday, Aug. 23.
Louise Moodie, Tuesday, Aug. 23.
C. J. Cameron, Tuesday, Aug. 23.

"INCOME-TAX UP TO DATE."

This booklet, issued by the "Financial News," is a new and revised edition of a useful annual publication, the price of which—only ninepence—places it within the reach of all. The author, Mr. H. J. Gully, F.C.A., gives the rules and regulations for the current income-tax year, together with an explanation of the arrangements for winding-up the Excess Profits Duty. Income-tax payers in doubt as to their obligations to the Imperial Exchequer, will find in this handy little book full information given in clear terms and illustrated by numerous examples.

"Our Day"—the day set apart for raising funds in aid of the peace programme of the Joint Council of the Order of St. John and the British Red Cross Society, is to be celebrated in London and district on Oct. 1. The Hon. Sir Arthur Stanley, chairman of the Joint Council, appeals for volunteers as flag sellers, and he asks ladies to send in their names to headquarters, 19, Berkeley-street, W., mentioning the district in which they would prefer to sell. Among the ameliorative activities of the Joint Council are the rendering of financial aid to hospitals, the establishment of a motor ambulance service throughout the country, and the opening of depots at which surgical and sick room requisites can be hired at nominal charges.

NOVELTIES AT MASKELYNE'S.

Next week, Clifford and Grey, the hurricane hoop jugglers, will join the force of clever entertainers which is delighting holiday audiences twice daily at Maskelyne's Theatre of Mystery.

Captain Alban Roberts, whose interesting scientific contribution, "Light and Sound Vibrations Harnessed," has been much discussed, will next week introduce a startling novelty, the exact nature of which cannot yet be disclosed. But we understand it is guaranteed to make schoolboys turn with a new zest to their laboratory experiments when the holidays are over.

Frederick H. U. Bowman, the well-known Liverpool author and cinema journalist, is still editing his own Lancashire film weekly, "The Critic," with success. As a playwright and actor Mr. Bowman maintains his connection with the theatrical profession, though his interests are at present so much centred upon the cinema. He was the only provincial cinema journalist in that select little party which lately visited the Granger-Binger film studios in Holland at the special invitation of this famous producing combine.

Maud Allan is fulfilling a special matinée engagement to-day (Wednesday) at the Royal Hippodrome, Dover, in a dancing act, assisted by Helen Mars, the story-teller, and Frida Kindler, the Dutch pianist.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

A FAMOUS PROFESSIONAL RESORT.

Mr. Leopold Wagner, in his recently published "New Book About London," writes: "Americans who systematically explore every nook and corner of London that promises them a modicum of literary or antiquarian interest, rarely set foot in Maiden Lane, for the simple reason that the guide-books ignore alike its bygone associations and its present-day attractions. True enough, "Baedeker" includes Rule's among London's oyster-houses of high repute, but with such bare mention of their survivor the convivial haunts of the Lane are curtly dismissed. Here were the famous Cyder Cellars, the scene of the nightly orgies of the profound Greek scholar Richard Porson, and the "Sam Hale" song which created a furore, while at a quaint hostelry, the "Bedford Head," the original of the new tavern set up in the year 1870, was held the Reunion Club, a bachelorhood of wits whose jollification rent the night air until the grey dawn.

More sedate was the company at Rule's, which has been a noted professional resort ever since the close of the eighteenth century. An epitome of its social history might fill a volume. Established way back in the year 1798, this may justly claim to have been the earliest rendezvous for superior intelligences of which we possess any record. Before the Athenæum Club came into being, in 1824, and the Garrick Club, in 1834, the votaries of Literature, Art, and the Drama had no place to meet save at Rule's. Nor did they afterwards desert it for the exclusiveness ensured to members by a ballot election and a yearly subscription. And wheresoever men of light and leading foregather, those occupying less enviable positions will flock. The mere citation of eminent authors, playwrights, actors, artists, critics, aye, even judges, who have made Rule's their rendezvous for joyous feeding and good fellowship would constitute a lengthy list.

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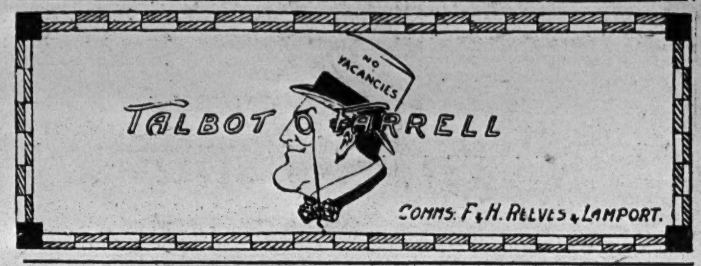

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CALLS FOR AUGUST 22, 1921.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Godfrey Tearle and Co., Courtice Pounds and Aileen D'Orme, Ada Reeve, Squire, Fairney and Jones, Noni, Billy O'Connor, Vine and Russell, Corn and Neil, Dolly Victoria, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Marie Novello Trio, Beaucaire's Butlers, Chas. Norton, Jock Mills, Alice Craven, Mazuz and Mazette, Westbrooks, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Company as Booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Three Arizonas, Elliott and Godley, Nelson Trio, Jack Kellino, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Company as Booked.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as Booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Company as booked.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Misguette and Maxly, Brothers Walsh, Lole and Her. La Veen and Cross, Yvonne Dellow, Maudie Ford, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Abbie Mitchell Quartette, Power and Bendon, Claude Anderson, Holden and Graham, George Hoy, Gillie Potter, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Baumer, Izard and Allen, Helt and Bray, Ethel Bull, Bioscope.

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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Aug. 22nd, 1921

LONDON PAVILION.
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OXFORD.
Rehearsal at 12.
C. B. Cochran's Production "League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Billy Doust and Elsie Bower. Kitchen Comedy Four. Madge and Max Bilton. Megan Bros. Joe Archer. Hector and Lolletta. McArdle and Donald, etc.

CHELSEA PALACE.
Rehearsal at 12.
Horace Hunter and Lily Hammersley & Co. in "The Years Between." Kitchen Comedy Four. Six Heralds. Manuel Vega. Brenne and Erard. Allan Stuart. Selig and Hart.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Hart and O'Brian. Kenna Bros. Ilott Quartette. Two Meurs. Syd May. Geo. Rae. Haywood and Hay, etc.

BRIXTON EMPRESS.
Rehearsal at 12
Estelle Rose. Payne and Hilliard. Dan Bros. and Sherry. The Cardles. Four Anvers. Jack Stocks. Bros. Obo.

EUSTON.
Rehearsal at 12.
Stanley Logan and Co. in "The Poor Rich."
Estelle Rose. Leslie Strange. Dan Leno, Junr. Daunton Shaw Troupe. Dorothy Storm. Bella and Morris. Sisters Reeve.

SOUTH LONDON.
Rehearsal at 12.
Pierce and Roslyn. Finlay Dunn. The Mongadors Pauline Travis. Daunton Shaw Troupe. Romani. Agnes Yorke. Jesus and Tony. Sisters Reeve.

EAST HAM.
Rehearsal at 12.
Ten Loonies. Silvio Sidelli. Southwood and Lady. Kuba Quartetts. Dorane and Wood. Edgar Curtis. Olgar Sydney. Hartleys.

TOTTENHAM.
Rehearsal at 12.
June Mills. Horton and La Triska. Four Julians. Fred Maitland and Co. Black and White. Arthur Leslie. Geo. Rae. Emmelyn Walter.

WATFORD PALACE.
Rehearsal at 1.
Company as booked.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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Aug. 22, Empire, Dewsbury.

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London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Fleetway Press, Ltd., 3-9, Dane-street, High Holborn, Wednesday, August 17, 1921.